

THE INLAND PRINTER

JANUARY • 1937

JANUARY AND JULY ARE ALL THE SAME TO DAYCO ROLLERS

★ "To take care of the variations of weather, we formerly carried approximately 100 extra rollers," states an eastern printer. "With Dayco Rollers this has been eliminated, for they have proved their ability to go through all the seasons without hardening or softening and without any change in dimensions."

Yes; January and July are all the same to Dayco Rollers. They don't know whether it's cold or hot—and don't care!

Due to their patented, exclusive construction, Dayco Rollers are not affected by temperature and humidity conditions. They retain the same consistency and tack throughout the year. They do not shrink or expand, and consequently, seldom require readjustment. So there's no loss of time and production to change rollers, make adjustments, or unscramble a roller mess.

If you want to make a substantial reduction in your roller inventory... if you want to end the bother of changing rollers for weather variations and speed changes... if you want an overall improvement in printing results... equip your presses with Daycos.

Remember, there is only one patented sleeve-type roller—Dayco, the original synthetic rubber roller. Insist upon the genuine. Write us today for complete information.

THE DAYTON RUBBER MFG. CO.
DAYTON, OHIO

★
DAYCO "STAYPUT" ROLLERS
especially built for newspapers, are distributed by NELSON ROLLER COMPANY, Tribune Tower, Chicago, and Daily News Bldg., New York City.

1937 JANUARY 1937

Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
	+	+	+	+	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23

1937 JULY 1937

Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
+	+	+	+	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31
+	+	+	+	+	+	+

Dayco Rollers

The Original Synthetic Rubber Printing and Lithographing Rollers

COPYRIGHT 1937 THE DAYTON RUBBER MFG. CO.

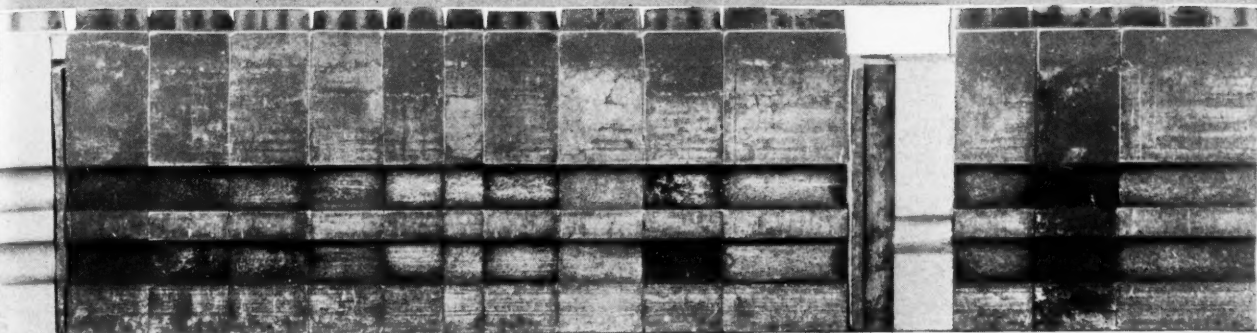
THE ALL-PURPOSE ROLLER FOR FORM, DISTRIBUTOR, DUCTOR, ETC.

DAYCO SURFACE SLEEVE (NOT RUBBER)
EXTREMELY SOFT YET
TOUGH RUBBER BASE
STOCK



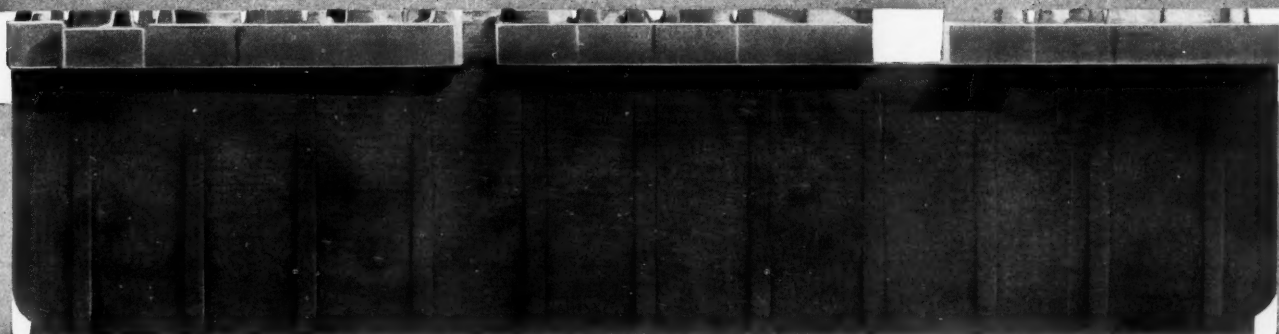
DAYCO BASE AND SLEEVE
CAN BE APPLIED TO ANY STOCK

BRANCHES AND DISTRIBUTORS: The Dayton Rubber Manufacturing Co. • 206 Park Murray Buildings, 11 Park Place, New York • Room 640, 20 N. Wacker Drive, Chicago • 2970 W. Grand Boulevard, Detroit • Henry T. Lefavor, 470 Atlantic Avenue, Boston • W. D. Tuck, Bourse Building, Philadelphia • Chas. M. Lewis, 985 Boulevard, N. E., Atlanta • R. A. Hoff, 5114 Stewart Street, Cincinnati • John Leslie Paper Co., Minneapolis and Great Falls • Nassau Paper Co., St. Paul • California Printers Supply Co., 411 E. Pico Street, Los Angeles • L. W. Dunlap, 7711 Miramonte Boulevard, Los Angeles • John C. Nicholson, 582 Howard Street, San Francisco.



W	800,000	impressions	Y	900,000	impressions	H	240,000	impressions	M	600,000	impressions	A	425,000	impressions	K	132,500	impressions	E	1,150,000	impressions	-	73,000	impressions	R	NEW		E	255,000	impressions	A	160,000	impressions	D	235,000	impressions	Y	NEW		?	65,000	impressions
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Above illustration
from an unmanufactured
set of type.



W	NEW	H	NEW	Y	NEW	M	NEW	A	NEW	K	NEW	E	NEW	-	NEW	R	NEW	E	NEW	A	NEW	D	NEW	Y	NEW	?	NEW
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Why Make-ready?

Notable savings in make-ready expense are made possible by the Ludlow system of hand-set, slug-cast composition.

For the face of Ludlow slugs is, of necessity, newly cast for each job. Each slug is trimmed at the foot while the face of the slug is still in the matrices, resulting in accurate height-to-paper of every slugline.

Accuracy in the height of each letter in the line is assured by the high degree of precision insisted upon in the manufacture and inspection of Ludlow matrices. Every character, therefore, meets accurately the impression cylinder or platen, with a minimum of make-ready required.

Single types in the case in the average printing office must, of necessity, vary in height from letter to

letter, according to the amount of wear which each letter has undergone. One letter may have run 600,000 impressions in a dozen different jobs on stock from the softest to the hardest and with varying squeeze, while the letter next to it in the line may be virtually new.

Too well the printer knows that these differences in the height-to-paper of the pieces of type forming a line require laborious spotting-up in make-ready—which runs rapidly into time and money, causing expected profits to dwindle, if not to disappear entirely.

It is common sense to start with a form which is type high. Ludlow offers the ideal means of producing it in the field of job and display composition.

Full information regarding this and other profit-making features of the Ludlow will be sent on request.

LUDLOW TYPOGRAPH COMPANY

2032 CLYBOURN AVENUE

+

+

+

CHICAGO, ILLINOIS

Set in members of the Ludlow Karnak family.

Offset

WHAT THE MARKET ASKS FOR!



• Volume of printing production is on the increase, and, according to all well known statistical indices, continuing expansion may be expected by printers because of the mounting activity in all lines of trade and industry.

Offset has come to stay and the printer who is equipped to offer the best of that which is required in the big volume market of the day, is going to be assured of steadily mounting profits forthcoming from steadily mounting volume of salable goods produced.

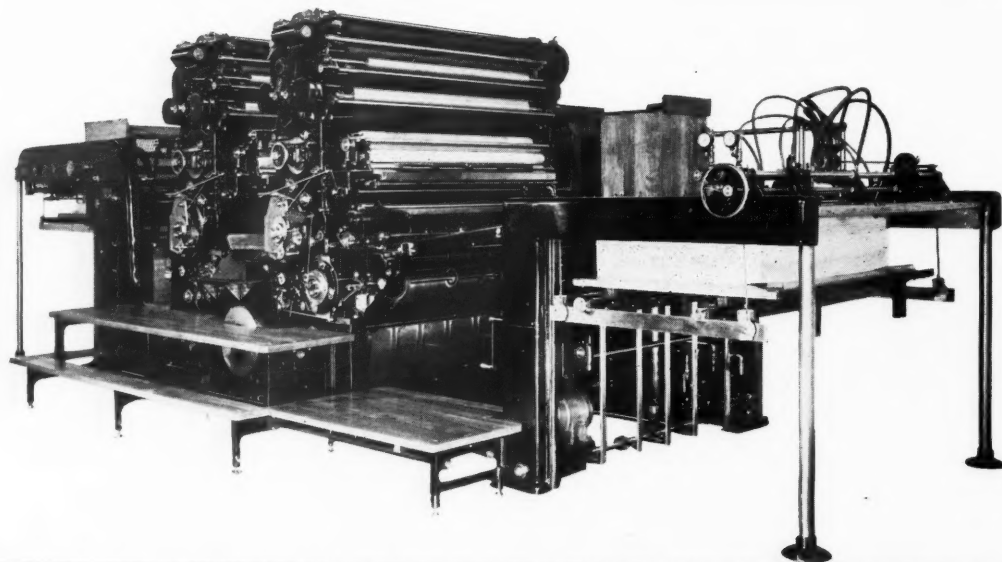
The most satisfactory way to get the answer about equipment, to meet the demand for offset in your market, is to compare your production ability with the Harris line built to meet every offset requirement.

In addition to the smaller Offset Presses in single color 17"x 22", 21"x 28", and 22"x 34" . . . Harris offers the following new models of offset presses:

26"x 40" . . 1 and 2 colors 41"x 54" . . 1, 2, 3 and 4 colors
 35"x 45" . . 1 and 2 colors 42"x 58" . . 1, 2, 3 and 4 colors
 46 1/2" x 68 1/2" . . 1, 2, 3 and 4 colors

HARRIS • SEYBOLD • POTTER COMPANY

General Offices: 4510 East 71st Street, Cleveland, Ohio • Harris
 Sales Offices: New York, 330 West 42nd Street • Chicago,
 343 South Dearborn Street • Dayton, 813 Washington Street
 San Francisco, 420 Market Street • Factories: Cleveland • Dayton



HARRIS

OFFSET PRESSES THAT SET STANDARDS FOR A WHOLE INDUSTRY

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year: 40c a copy. Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1936, The Inland Printer Company



WINDOW BY
MARSHALL FIELD & COMPANY

Printing, like windows should be without *GLARE*

YOU KNOW what happens when glaring light shines on plate glass. The merchandise on display becomes so hard to see that you pass by without giving the window a second glance. The same thing happens when bright light strikes shiny printing paper. For according to authorities on vision, some papers reflect glare to as great a degree as glass.

KILLING GLARE IN PRINTING

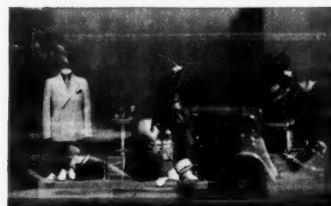
From the findings of these authorities have come two revolutionary steps: The development by Kimberly-Clark of a neutral shade of white and a glare-absorbent surface for printing papers which kill dazzling light reflections and provide a perfect background for any number or combinations of colors. Both of these developments are now

obtainable in Kleerfect and Hyfect.

In addition to giving text and illustration a better chance to be noted and read, Kleerfect and Hyfect definitely lower the cost of fine printing. As the first book papers, in their class, to equalize the printing qualities of both felt and wire sides, they make possible results formerly obtainable only with much more expensive sheets. They are also recommended by printers for their unusual press strength, opacity, freedom from curling, and ink economy.

To see samples of the work on these two papers and to learn the economy with which they do it, please write our advertising office in Chicago.

This advertisement is NOT printed on either Kleerfect or Hyfect.



These unretouched photographs show how glare reduces visibility in window displays. Glare has the same vision-blurring effect on printed displays. In planning any advertising beware of glare. Specify Kleerfect or Hyfect.

KIMBERLY-CLARK CORPORATION

ESTABLISHED 1872

Kleerfect kind to your eyes *Hyfect*

THE PERFECT PRINTING PAPER

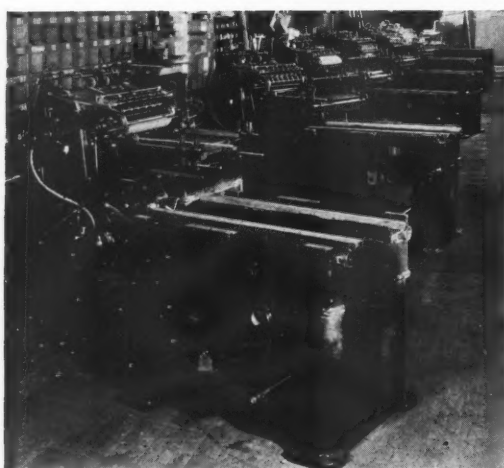
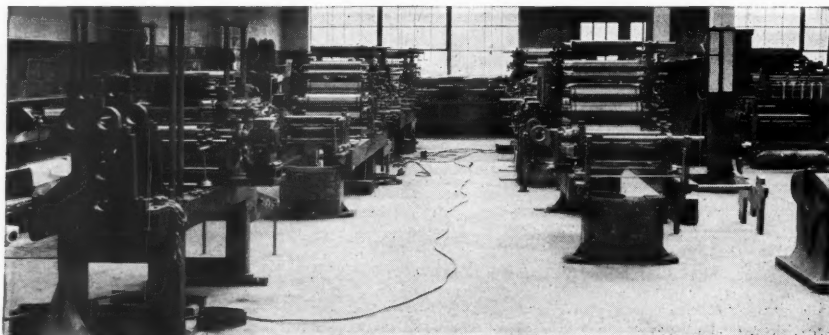
NEENAH, WISCONSIN
CHICAGO • 8 SOUTH MICHIGAN AVENUE
NEW YORK • 122 EAST 42ND STREET
LOS ANGELES • 510 WEST SIXTH STREET

ALL-PURPOSE BOOK PAPER

Please Mention The INLAND PRINTER When Writing to Advertisers

ACHIEVEMENT

Webendorfer Web Reel-
Feed Offset Presses Under
Construction



Webendorfer Little Giant Cylinder Presses
Under Construction

Our production lines have been going full capacity during the depression building small automatic presses which can be operated economically. Printers and lithographers have been buying these presses as fast as we can complete them.

SHEET OFFSET

SHEET SIZE

12 x 18
17 x 22
22 x 26
22 x 29

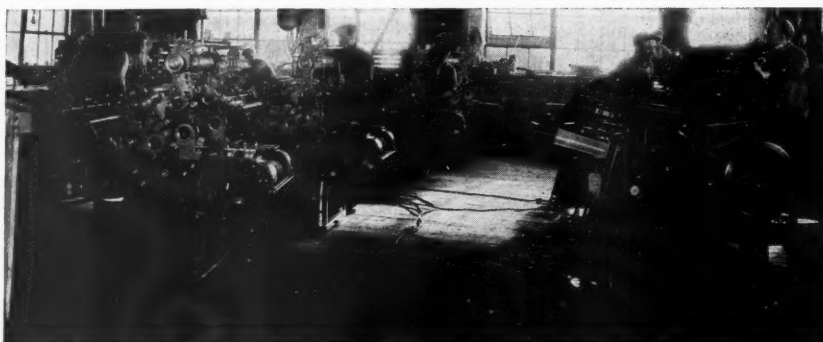
LETTER PRESS
LITTLE 10 x 15 GIANT

WEB UNIT OFFSET

11 x 17
17 x 22
22 x 34
and up

To meet the demand for making better deliveries in 1937, we have just completed a building giving over 12,000 square feet of additional factory floor space in which we have installed a large volume of new machine tool equipment.

Webendorfer 17 x 22
Offset Presses Under
Construction



American Made by

WEBENDORFER-WILLS CO., INC.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.

INVESTIGATE

LOOKING INTO THE FUTURE WITH *Confidence*

THE Trade Composition plants of America came through the depression years with the lowest percentage of business failures in any branch of the printing industry. With their facilities strengthened, and with a broader conception of the needs of those whom they serve, the owners of these plants look into the future with renewed confidence.

THE EVENTS of the past six or seven years have served to demonstrate most forcibly the economic soundness of the theory upon

which the trade service idea is based—and the number of printers who meet their composition requirements with the help of International Trade Composition Association members is now greater than ever before.

THOSE PRINTERS who are not now taking advantage of the high quality, economy, and time-saving features of trade composition service will find it greatly to their interest to consult with one of our members—who offers a service which gives a profit without an investment.

INTERNATIONAL Trade Composition ASSOCIATION

With 250 members in the United States and Canada pledged to good service and fair prices
EXECUTIVE OFFICES AT 1023 PUBLIC LEDGER BUILDING • PHILADELPHIA

Flame or fizzle?



RISING FISCAL BOND (25% rag content) never fizzes in the press room or on the completed job. It is sure-fire in economical handling on the press and in contributing toward a completed job which makes and holds customers. Printers who know Rising Fiscal Bond confidently recommend it on both its appearance and its performance. Fiscal Bond is the "happy medium" between quality and economy. Ask your paper merchant for a sample book showing Fiscal Bond's five practical colors — white in four weights, or for test sheets.

RISING PAPER COMPANY, Housatonic, Massachusetts.

For modern business usage, Rising also manufactures Housatonic Bond, Rising Parchment, Danish Bond, Finance Bond, Initial Bond, Triplico Bond, Danish Linen, Line Marque and a comprehensive range of Ledgers, Indexes, Manuscript Covers, Direct Advertising Papers, and Wedding Papers and Bristols.



One of the **RISING** Papers



Above is the heart of the DeVilbiss Spray System—a new patented DeVilbiss Spray Gun designed especially for the printing industry.

The New DeVilbiss Spray System for printing and offset presses

- The DeVilbiss Company announces a spray system for eliminating offsetting that establishes a new high standard for spray systems and that offers many exclusive advantages.

Here, at last, is a complete spray system, engineered from the ground up for your special needs, and built, serviced, and supplied by one long-established, nationwide organization.

Here is spray equipment reduced to its simplest terms—sturdy, compact, efficient, easy to install, easy to operate.

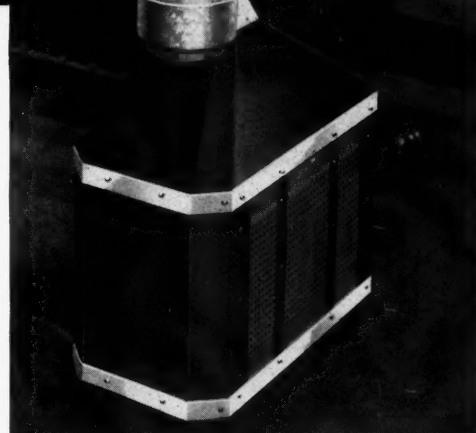
Here is greater flexibility than ever before—a complete line of interchangeable spray outfits to meet your immediate needs and to provide for future changes and additions without scrapping expensive units.

Now you can begin to eliminate offsetting in a scientific, dependable, practical manner. *Write for details.*

THE DEVILBISS COMPANY • TOLEDO, OHIO



In the above picture is shown the portable type DeVilbiss Spray System with a compressor. In the illustration at right is shown a stationary outfit of the one-gun pressure feed type.





"I don't believe I ever saw paper like that before, Mr. Caxton. Why some of the sheets look just like fine fabrics."

"That's one of the interesting things about Buckeye Cover, Miss Bobbie. It offers such wonderful finishes. I understand some of them are actual patterns of imported cloths."

MR. CAXTON, as is usual with good printers, is right. Buckeye Cover is made in a greater variety of finishes than are available in other stocks and many of them are produced by actually impressing the texture of costly imported fabrics into the paper. Other special and interesting patterns which cannot be matched in fabrics are produced by roll embossing. In the variety of finishes obtainable the leadership of Buckeye Cover is quite as notable as in the range of colors. It is possible to secure a finish and color in Buckeye exactly adapted to your merchandise.

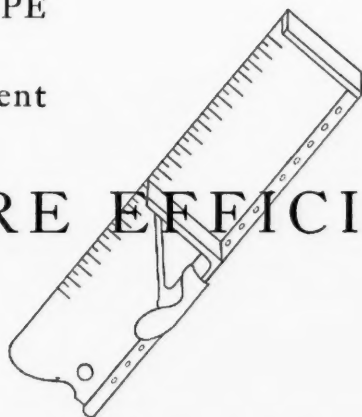


THE BECKETT PAPER COMPANY . . . Hamilton, Ohio

Makers of Good Paper Since 1848

The MONOTYPE
makes the
Hand Department

MORE EFFICIENT



Monotype advantages do not stop with its superiority as a typesetting machine. Even in the presence of Monotype's wide range of typesetting ability, much work must still remain to be done by hand in any printing plant. The Monotype is the only typesetting machine that can also be equipped to cast display type, rules, leads and slugs, and thus contribute to economy in the operation of hand departments. It covers all such requirements as completely, as thoroughly and as satisfactorily as it does the wide range of machine composition it handles. ♦ The material for these economies on hand work consists of type, ornamental and spacing material of all kinds, leads, slugs and rules—everything the hand compositor requires for the complete work. ♦ Literally thousands of different fonts, border and ornamental characters in every kind of practical and useful design and special characters in almost unlimited profusion, are available for casting on the Monotype for use in hand composition and make-up. ♦ Like the equipment for casting type, that for casting leads, slugs and rules in selected sizes from 1½ to 12 point can be added to the Monotype Typesetting Machine at any time desired, without limiting its use for machine composition and without making any changes in the original machine. ♦ At times when any other typesetting machine would be idle the complete needs of the printing plant for all type, rules and spacing material can be filled by the Monotype, the cost of manufacture being but a minor fraction of the purchase price if bought outside. ♦ The abundance of material thus provided makes certain that at all times hand composition will be performed at highest efficiency, with no shortage of type or similar material, no hunting or picking for sorts, no resetting of lines because of short fonts, or any of the similar annoyances that so often occur in composing rooms not operating Monotype type-casting machines.

LANSTON MONOTYPE MACHINE COMPANY

24th at Locust Street, Philadelphia, Pa.

Composed in Monotype Caslon Old Style, Series No. 337

YOUR LETTERHEAD IS THE VOICE OF YOUR BUSINESS

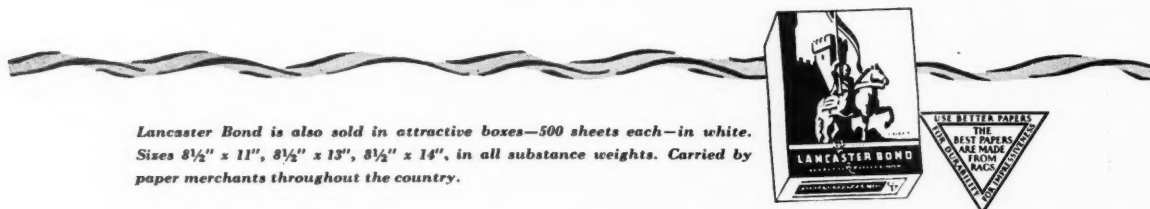


DEPENDABLE WATERMARK OF QUALITY

To countless printers and industrial executives all over the country Lancaster Bond is known as one of the finest bond papers made. Its famous watermark has taken its place among other hallmarks of excellence in modern industrial activities, with an annual tonnage larger than any other 100% rag bond manufactured in this wonderful land of opportunity. The Lancaster Bond watermark appearing in yours or your customers letterheads stands for finest Quality-Materials, Expert Craftsmanship, Distinctive Taste, Blueblooded Prestige.

Lancaster Bond, The Aristocrat of Modern Business Papers.

GILBERT PAPER COMPANY, MENASHA, WISCONSIN



Lancaster Bond is also sold in attractive boxes—500 sheets each—in white. Sizes 8½" x 11", 8½" x 13", 8½" x 14", in all substance weights. Carried by paper merchants throughout the country.

Other Popular Gilbert Papers: Dreadnaught Parchment • Resource Bond • Valiant Bond • Radiance Bond • Avalanche Bond
Dreadnaught Ledger • Lifetime Ledger • Old Ironsides Ledger • Dauntless Ledger • Entry Ledger
Dispatch Six Star Line: Dispatch Bond • Dispatch Ledger • Dispatch Onion Skin • Dispatch Safety • Dispatch Index • Dispatch Manuscript

HIGH

LOW

COSTS

More than 80,000 job presses

are printing sheets that
come within the *size range*
and *folding range* of the
MODEL W CLEVELAND FOLDER

- Much of this huge daily volume of mailing folders, small booklets, leaflets, envelope stuffers, greeting cards, package inserts and other advertising and selling literature can be folded at highest speeds and lowest cost per 1000 on the Model W Cleveland.

- Often the folding operation on small sheets is the major operation on the job. The cost of folding determines who gets the work.

- The High Speed Model W Cleveland helps you obtain this desirable class of work, and also makes the folding the most profitable operation on the job.

- A Model W Cleveland Folder operated only 20% of the time is a highly profitable investment.

Send for "Important News"

DEXTER FOLDER COMPANY

28 West 23rd Street, New York

PHILADELPHIA—Lafayette Building
Fifth and Chestnut Streets

CHICAGO—117 West Harrison Street

BOSTON—185 Summer Street

CLEVELAND—1931 East 61st Street

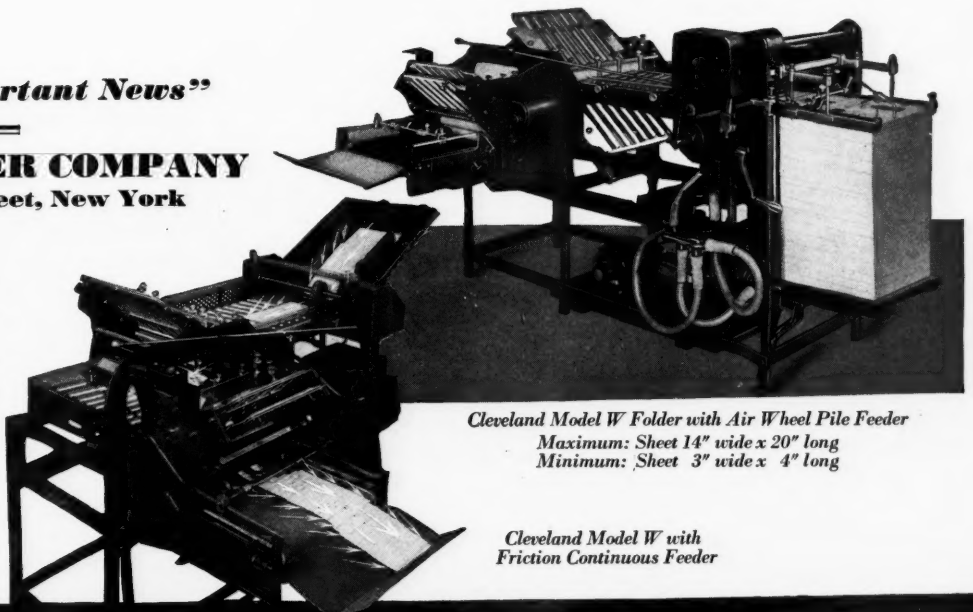
ST. LOUIS—2082 Railway Exchange
Building

ATLANTA—Dodson Printers Supply
Co., 231 Pryor Street, S. W.

SAN FRANCISCO, LOS ANGELES

SEATTLE—Harry W. Brintnall Co.

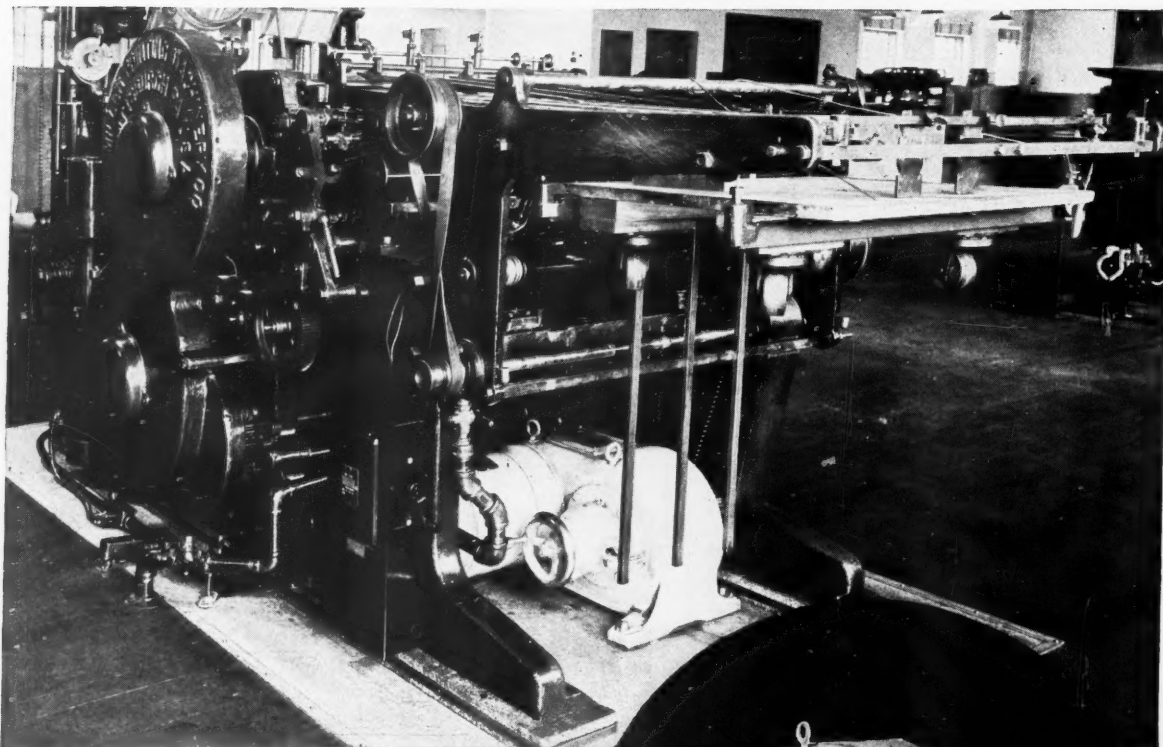
DALLAS—J. F. Carter
5241 Bonita Avenue



Cleveland Model W Folder with Air Wheel Pile Feeder
Maximum: Sheet 14" wide x 20" long
Minimum: Sheet 3" wide x 4" long

*Cleveland Model W with
Friction Continuous Feeder*

This thing called 'variable speed'



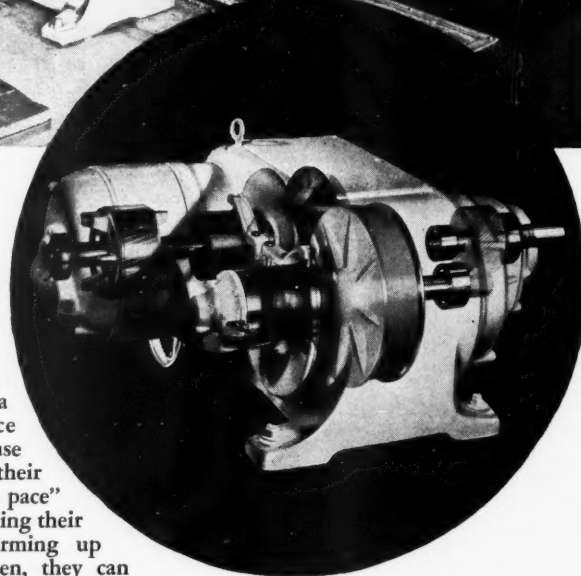
How Pressmen can step up their production with 'tailor-made' variable speeds and do better work too!

A printing press with fixed speeds is like an automobile with only one speed. There are times, frequently, when the pressman needs an exact speed that he cannot get. When slipping or wound rotor motors are used, his press speeds fluctuate as the load changes and also there are gaps between the speed points which are available on the controller. The pressman "fishes around" trying to get the speed he wants, without avail.

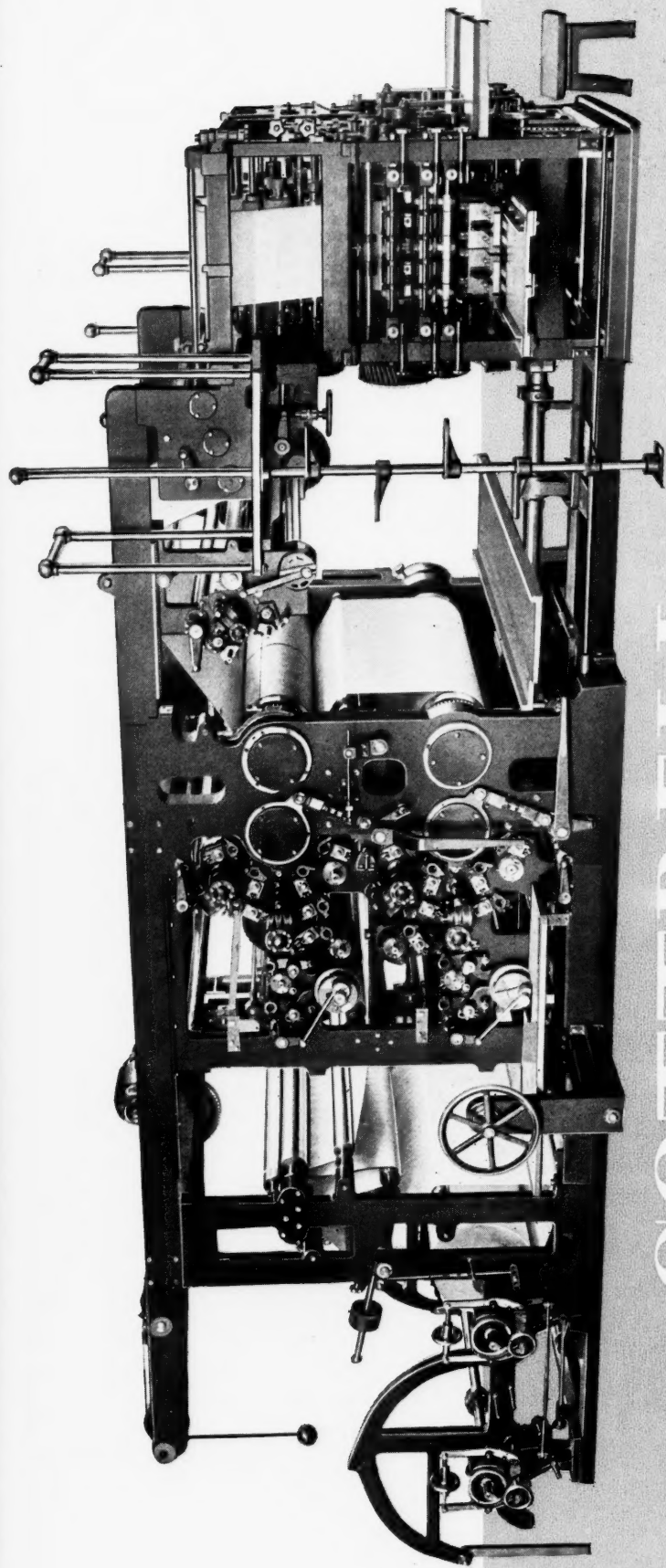
This problem is completely overcome by the installation of a new type of motor which has been developed for the Printing Industry. It is the U.S. Varidrive Motor. Its power is non-fluctuating because the speed of the rotor is constant but the speed of the take-off shaft is any r.p.m. desired by the pressman. This speed change is accomplished by the use of a Varibelt operating between Varidisks which transmit the speed from the constant rotating rotor and change it to the proper r.p.m. Simply by turning a wheel the speed is changed and there are thousands of speeds available

from minimum to maximum range. This is a great convenience to pressmen because they can operate their presses at "snail pace" when they are setting their fountains or warming up their presses. Then, they can step up the speed to a high maximum, if desired, according to the type of work being printed. On cheap, commercial runs where high quality is not a requirement, the press can be increased 5%, 10%, 15% or more in speed or just as high as the pressman thinks it should go. On very fine offset color work or for quadra-color printing, the speed can be toned down right to the point where the best results are obtained. This control increases the pressman's ability to turn out good work or enlarge his production.

It is unnecessary to buy any auxiliary equipment when installing the U. S. Varidrive. It is completely equipped,



requiring no rheostats or extraneous devices. It is operated by a simple push-button at the pressman's station and the changes of speed can be effected by turning the hand-wheel on the motor. This hand-wheel can be set at the pressman's station by use of a shaft and universal joints. It can also be operated by hydraulic control. An illustrated descriptive bulletin will be forwarded by the manufacturers on request. Please address U. S. Electrical Motors, Inc., at any of the following offices: 80—34th St., Brooklyn; 200 E. Slauson Ave., Los Angeles; 1500 S. Western Ave., Chicago, Illinois.



MODERN ★ COTTRELL MAGAZINE PRESS

With a 46-inch cylinder circumference, operating at 12,000 revolutions an hour, this 128-page Cottrell magazine press and folder runs at a web speed of approximately 750 feet per minute. It is a thoroughly-dependable press—strongly built, rigid, and heavy, with its weight distributed to prevent vibration and insure smooth operation at high speeds. Mechanical features include the liberal use of roller bear-

ings and automatic lubrication of all principal bearings of press and folder. • Cottrell has for a long time pioneered in the development of magazine presses as well as color presses. Write for information about this and other recent Cottrell constructions.

C. B. COTTRELL & SONS CO., WESTERLY, R. I.

NEW YORK: 25 East 26th Street • CHICAGO: 332 South Michigan Avenue
SMYTH-HORNE, Ltd., 1-3, Baldwin's Place. Gray's Inn Road, London, E. C. 1



Time and Type

I. The basic type designs, by repeated characteristic usages, are related to the past, to the present, or to the future. The Pointed Gothic types are associated with the first printing of Bibles, Psalters, etc. Garamond's designs swept over the baroque Europe of the latter sixteenth and early seventeenth centuries. Caslon's types reigned supreme in transitional eighteenth century English printing. In the 1890's Morris's influence gave typography a medieval touch. It is difficult to take a type design out of the period that saw its birth and development. Our present period of large scale technical, commercial and social activities also has its type patterns that express its trend and spirit. They are exemplified in such faces as Beton, Futura, Weiss, Corvinus, Trafton, Gillies and Cartoon.

THE BAUER TYPE FOUNDRY • INC

Two-thirty-five East Forty-fifth Street, New York City • VAnDerbilt 3-1374

Set in Lucian

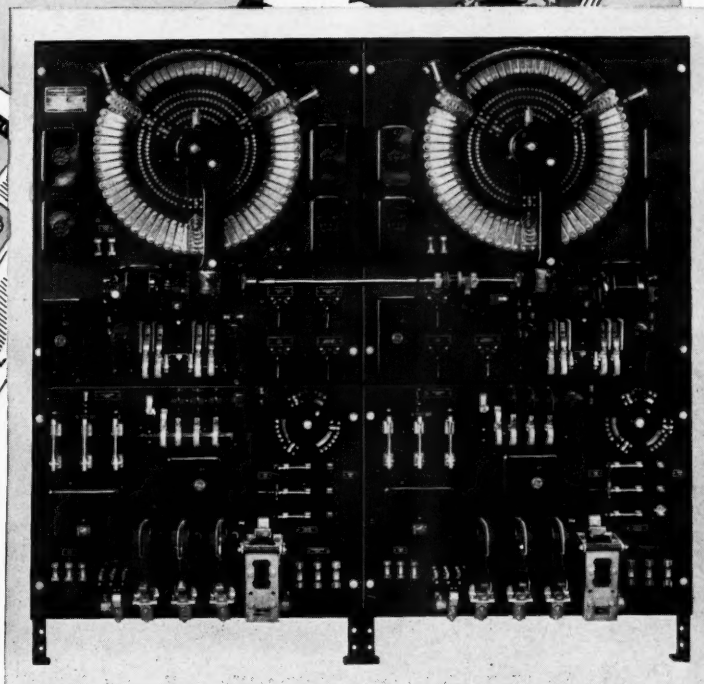
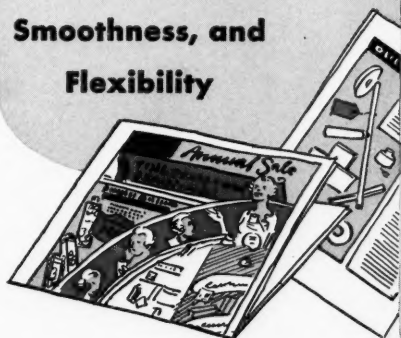


NEXT MONTH THE SECOND IN THIS SERIES OF ADVERTISEMENTS WILL APPEAR

Runs of 100,000 to 2,500,000

in Full Color on Newsprint

**Another Job Where G-E
Press Drive and Control
Provide Reliability,
Smoothness, and
Flexibility**



FULL-color runs on newsprint pieces in quantities from 100,000 to 2,500,000—on fast delivery—are the specialty of E. H. Dougherty & Co., Chicago. For this work the company relies on General Electric equipment for press drive and control on new and modern Duplex Unitubular presses.

The G-E system provides an ample selection of operating speeds, and smooth, highly satisfactory adjustments for slow-down and jogging operation. In this printing plant, as in hundreds of others, large and small, G-E equipment has proved that it is outstanding for dependability, ease of operation, and low upkeep. It will pay you to specify General Elec-

tric equipment for color, offset, roto-gravure, magazine, newspaper, or job presses. Through a G-E office that is near you, you can get in touch with a G-E printing-equipment specialist who will assist you in obtaining the correct electric equipment for your plant. General Electric, Schenectady, New York.

G-E full-automatic printing-press controller on Duplex Unitubular press provides smooth and flexible control for color-job runs in the E. H. Dougherty & Co. plant



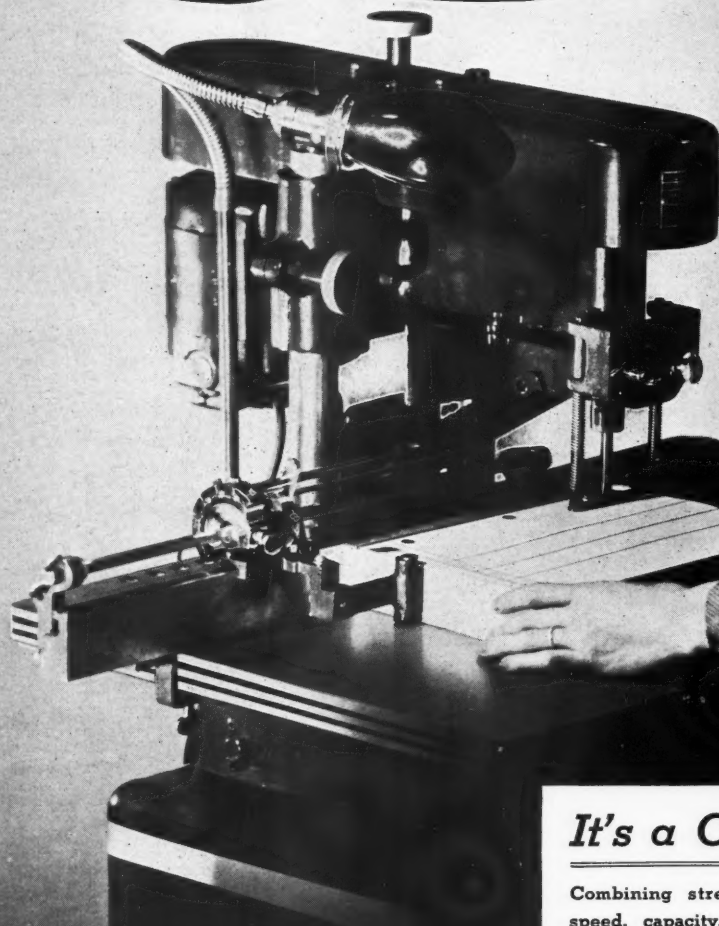
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GENERAL ELECTRIC

Please Mention The INLAND PRINTER When Writing to Advertisers

This...

*is the New Paper Drill
they're ALL talking about*

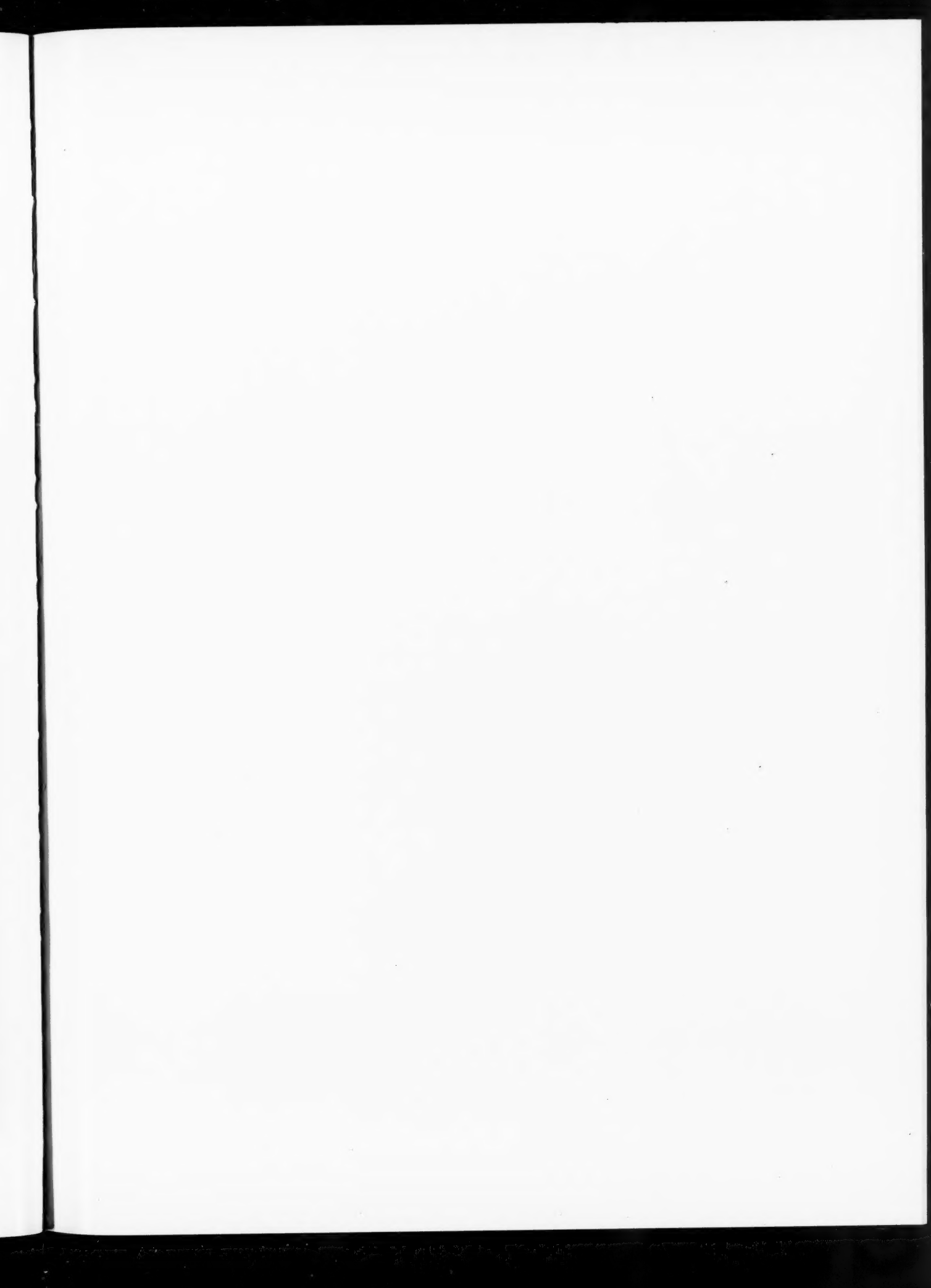


It's a CHALLENGE!

Combining streamline design with greater speed, capacity, and utility, the new Challenge Style E Paper Drill is setting higher standards of performance, opening wider fields of profit. It offers distinctive refinements, exclusive features, and an improved method of easy, accurate operation. Low-cost attachments provide for *slitting, slotting, V-slotting, and round cornering*. Write for details at once.

THE CHALLENGE MACHINERY CO.
GRAND HAVEN, MICHIGAN
Chicago, 17 E. Hubbard St. — 200 Hudson St., New York

PRICED RIGHT FOR ANY PRINTER ★





WINTER ON HANOVER PLAIN

THE BAKER LIBRARY TOWER, Photograph by Ralph Sanborn

*Demonstrating the pre-eminence of the halftone for illustrating the brilliancy and detail of
snow subjects. From the Dartmouth Calendar Series, printed by
John P. Smith Company, Rochester, N. Y.*

January, 1937



A JOLLY GOOD SHOW AT OLYMPIA!

Huge gathering of printers from all over the world at Ninth International Printing, Stationery, and Allied Trades Exhibition, London, England. Improved methods and latest models shown. Buying indicates business boom

By J. L. FRAZIER

EVER SEE 59,000 printers in one day? Well, you'd have done just that had you spent Saturday, November 28, at the entrance of Olympia, giant exhibition palace, London, England. Indeed, the above figure embraces only those paying admission to the ninth International Printing, Stationery, and Allied Trades Exhibition for the day. If the numbers who received complimentary tickets from exhibitors were included, the total, it was estimated, would be 60,000.

As editor of THE INLAND PRINTER, the only American printing journal represented at this greatest of graphic arts events, I didn't stand at the entrance and count the visitors; I saw enough inside to be thoroughly convinced. Incidentally—and this is something in which printers can take pride—the attendance that day topped that of any day of any of the many exhibitions that have been held there. The next largest was registered at a radio show, with mass appeal, held a year or two ago, when 55,000 entered the immense structure.

Five special trains brought a huge party from Manchester, while three trains were required for the Birmingham crowd. The Norwich contingent numbered five hundred, one from Scotland three hundred—and there were more. From the opening of the show, November 23, to its close, December 5, there were great crowds every day from all over Europe and (though I regretted so little company) the United States of America and Canada. There was a group of fifty from

Sweden, all traveling together, others from Holland, from Germany, from France, and elsewhere.

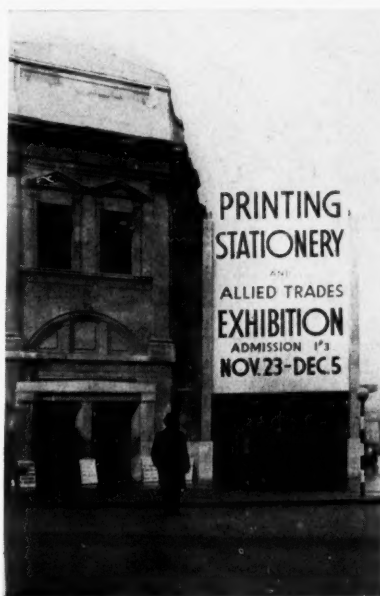
Allen Delafons, press liaison officer for the show, said: "I have been told by more than one foreign visitor that this is a more interesting show than Leipsic, and an American buyer told me it was the finest exhibition of printing machinery he had ever visited." Inquiry among visitors—among manufacturers of equipment and

printers—provoked hearty replies which amount to complete endorsement of that statement by Mr. Delafons.

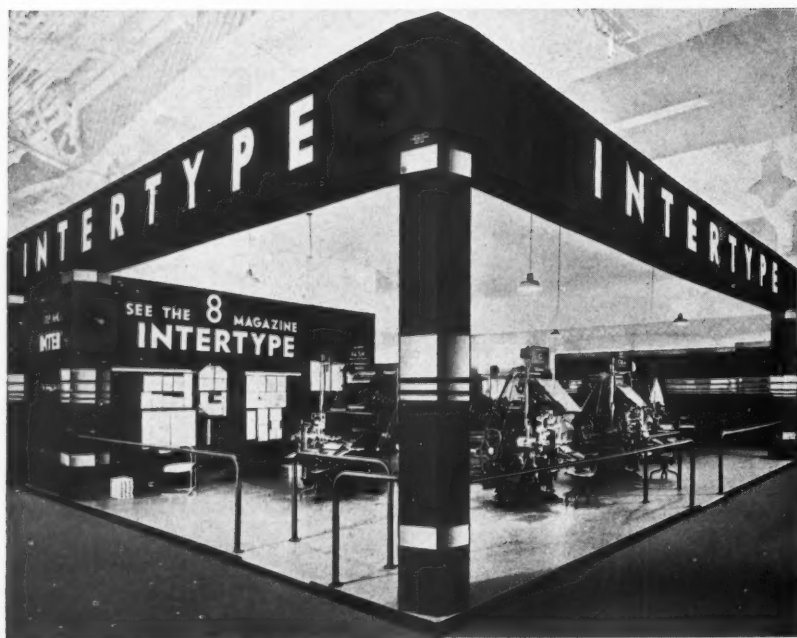
Virtually every standholder I interviewed reported large orders, many being unexpected, the results of the exhibition and not merely the maturing of previous inquiries. One exhibitor sold a machine he was exhibiting within an hour or so of the opening of the show.

What I learned at the exhibition and on visits to different plants—and we of the U. S. A. have no monopoly in the business of improved methods—will for the most part be related in later issues in constructive articles already arranged for. For the present, therefore, "on with the show."

The Duke of Kent formally opened the exhibition. "Since the last International Printing Exhibition was held in London over seven years ago," he said in his brief but pointed address, "there has been an enormous technical advance in the machinery of printing and in your industry as a whole. It would be difficult to exaggerate the importance of printing in our daily lives. Newspapers, books, posters, commercial printing of every kind, are put before the public in greater and greater quantities, and the demand for the printed word in all its forms increases at a rate which we hope reflects a demand for a higher standard of civilization. But this demand can be satisfied only by an increasing speed of production, and, I think, increasing speed is the keynote of this exhibition. To whatever class of machinery we turn we can see that the expert



A corner of the great Olympia exhibition palace, and one's first glimpse of it from Kensington Avenue. Even the lettering of the sign, in smart sans-serif, reveals the quality of the big show



As is demonstrated by these two stands, exhibitors practically disregarded trouble and expense in the effort to make the most of advertising potentialities and in catering to the comfort of their visitors

has concentrated his activities and his ingenuity to increasing the speed of production activities.

"While admiring the technical brilliance of the machinery that makes possible production on these lines we must not forget that its efficiency is due very largely to the skill of the men and women who operate it. Fortunately, there is no lack of skilled and intelligent personnel in this country.

"The printing trade now represents an invested capital of approximately £100,000,000 (five hundred million dollars) in plant and buildings alone, and keeps

upwards of 300,000 skilled work people in constant employment. In this connection I would like to refer to the Joint Industrial Council, which has been in existence for some time, and which has brought many beneficial results to the industry. I very much admire the spirit of coöperation, of which this council is the outstanding example. It is due, I am sure, to this spirit that the standard of printing in all its forms maintains such a high level in this country.

"I am glad to note also that the all-important question of personal safety for those in charge of high-speed machinery

has been given careful consideration." On being escorted through the exhibition the genial duke indicated particular interest in the monotype stand where he saw a native Indian operating the keyboard in Hindustani composition. When it was explained the machine accomplished the work of ten hand-compositors he expressed concern as to the effect of labor-saving devices upon employment. J. Crowlesmith, president of the British Federation of Master Printers, who presided at the official opening ceremonies, told him what experience here has shown, that any reduction in labor was temporary as in the end a larger number of workers became employed.

Sir William Codling, controller of H. M. Stationery Office, who proposed the toast of "Success to the Exhibition" at the opening luncheon, said printing machines had been developing rapidly in speed of production. A rotary unit of a type shown in the exhibition, he stated, would print over 63,000 newspapers an hour. Great improvements had also been made in the past few years in type-composing machines, and the variety of work that could now be set was notably superior to that which was possible when the preceding exhibition was held.

Mr. Crowlesmith, who replied, stated that during the past twenty years the printing trade had passed through what amounted to a revolution, also that the industry was facing problems at the present time, one of which was the demand for shorter hours of labor. Whether this could be secured was not for him to say, but the possibility of such a reduction might be brought nearer by the wonderful instances of invention and creation shown in the exhibition.

In reality, there was not in evidence anything of recent invention or of major importance which has not been described at some time or other in *THE INLAND PRINTER*. Inventions and developments do not come in groups for the convenience of such exhibitions. Indeed, at meetings of the Printing Industries Division of the American Society of Mechanical Engineers, I have been impressed with the fact that a number of the addresses read there might have been worked up from articles and news items in trade papers a year old or more. Frequent issue gives the press distinct advantages in supplying first information of new machines and methods. However, and despite the fact that I expected to see the Orototype photo-composing machine there, the above observation is intended as no reflection on the exhibition. The outstanding and distinct advantage of the show

THE INLAND PRINTER for January, 1937

was the facility with which a printer might examine practically all available equipment in comprehensive array—one trip doing the work of perhaps many—and of comparing competing equipment. From that standpoint—and it amounts to complete justification, I think—and considering the hundreds of items of machinery and equipment there displayed for examination and demonstration, the exhibition rates as an outstanding achievement, and a monument to the energy and intelligence of our British cousins.

In a broad sense the showing of offset presses was a significant feature. They led in number. This is more significant because when interest in processes other than letterpress was accelerated so much, and rather suddenly, a decade ago, the English, speaking by and large, took particularly to gravure, whereas printers here “went” offset. Otherwise, small and fast automatic-cylinder and platen machines held the spotlight, large-size cylinders being conspicuous by their practical absence. All this has resulted from practical economic and production conditions, related in *THE INLAND PRINTER* as



To realize that the part of the exhibition in the picture below occupies but one section of Olympia (note arch in this illustration) is to recognize the tremendous amount of equipment displayed

developments in the way of speed and efficiency have taken place.

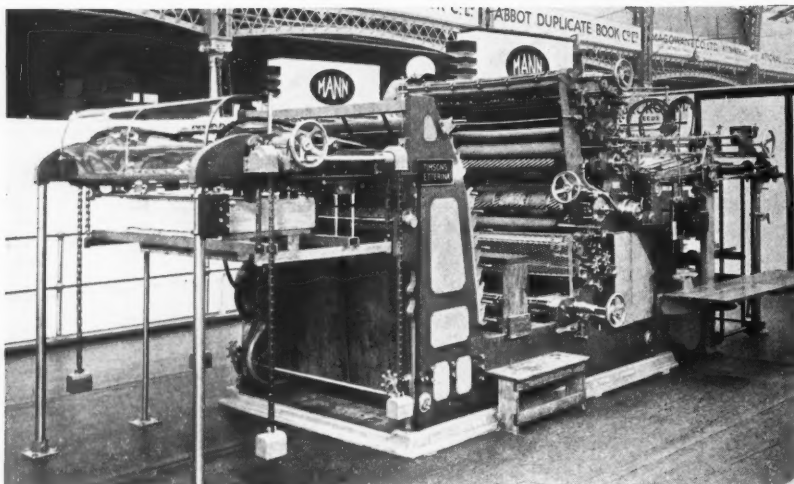
While, as stated, radically new equipment of importance was not in evidence, a large number of the exhibitors could point with pride to improvements in details; in fact there were so many having new virtues to recount that space doesn't permit an attempt to mention them. Because of future potentialities for the

printer, however, a few items warrant notice, and these have been touched on briefly in the following lines.

One of the exhibits which attracted a great amount of attention was that of the new Ketterina press. Here is a machine which I am sure will receive wide acclaim, introducing new principles in construction and operation for high-speed printing work.



So many were at times examining and buying equipment, proving business in England is booming, that the broad lanes between stands were congested



Among the equipment commanding the greatest interest was the British-made sheet-fed rotary press pictured above that was demonstrating printing, two colors from stereotypes, four thousand an hour

The makers, Timsons Limited, have specialized for years in building roll-fed presses and has for some time been experimenting with a view to developing a sheet-fed rotary press which would embody the high-speed features of the roll-fed presses, a press which would offer advantages to the plant doing a general run of work. Exhaustive tests were made with a battery of these sheet-fed presses, printing on all kinds of stock at a speed of 4,000 or more an hour, before the machine was installed at Olympia.

The Ketterina produces either one-color or two-color printing from curved plates, either electrotypes or stereotypes. (Incidentally, I was agreeably surprised to note the degree of perfection achieved by our British cousins in the use of stereotypes, with which the press was operating at the show, particularly because practically no enthusiasm can be built up in America for their advantages in speed of production and economy.)

The curved plates permit of interlays, and full makeready allowances are pro-

vided to coincide with universal practices. Printing-plate cylinders are equipped with a rapid mounting and lockup system. Plates are double-rolled before printing, the ink supply being continuous and eliminating the possibility of fading or ghosting. A patented throw-off for the inking rollers is incorporated, together with positive trip movements, also new features which mean a saving of time and labor in preparing the press for printing.

The press is equipped with an automatic feeder of the new "stream" type, three models of which were to be seen at the show. It operates at a speed of from 4,000 to 5,000 sheets an hour, the delivery being designed to permit of a delayed discharge of the sheets so as to afford increased drying time before the sheets are piled. In addition, a cold-air blast strikes the sheet as it leaves the printing rollers, thereby causing a rapid setting of the ink. Cold air is also blown on each sheet on the open delivery.

The entire press is simple in operation, strongly constructed and with unyielding

impression, and all grades of stock which can be handled by automatic feeders can be printed on it. Another advantage is that the operator can watch the sheets as they are delivered, also the printing cylinders, and regulate the ink supply, all from one position.

I must acknowledge that I marveled as I watched the press printing sheets approximately 23 by 36 inches in size, in two colors, at a speed of over 4,000 sheets an hour, printing from stereotypes, eight pages, including 120-line screen halftones, line etchings, type, border, rules.

December 1, 1937 THE NEWSPAPER WORLD

SEEN AT THE PRINTING EXHIBITION

that new plant you need to speed-up your output and increase your profits.

By using your credit you can place the order with the manufacturer or dealer now. Simply say you would like to pay by instalments - through U.D.T.



UNITED DOMINIONS TRUST LIMITED

BANKERS

REGIS HOUSE, KING WILLIAM STREET.

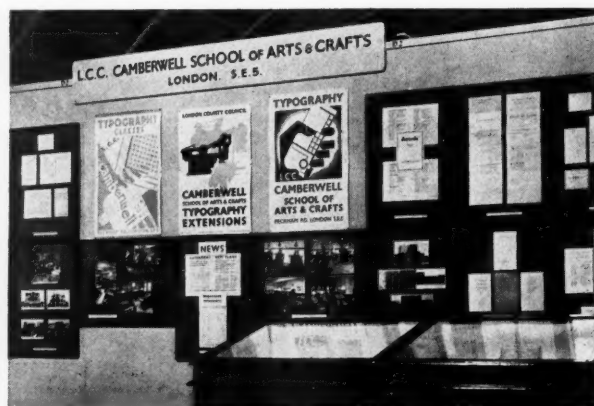
LONDON, E.C. 4

MANCHESTER HOUSE 7144

The great London banks recognized the exhibition with page advertisements offering the loan of funds to printers intent on plant modernization

The press is being offered in several sizes, for either one-color or two-color printing, and a perfecting model will also be available.

At one of the exhibits, that of James Halley and Sons, Limited, I watched with no little amazement a rotary machine for the production of wrappers. Operating at a speed of 30,000 an hour (I clocked it



Stand of the schools of printing, no less than the esthetic quality of the student work displayed, shows America lagging far behind in craft education

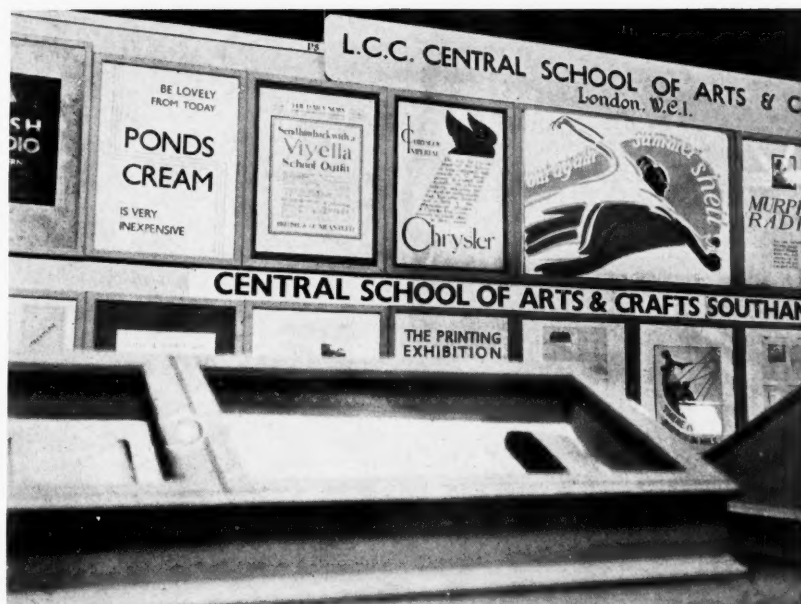
as I stood there) this machine was producing wrappers, printing in one color from stereotypes, taking the paper, a seven-pound sulphite tissue, from the roll, and delivering it cut to size and piled. The machine will produce wrappers up to 20 by 30 inches in size.

Halley's specializes in manufacturing equipment for special purposes, most of its machines being built to order, but in addition to the rotary-wrapper machine it had on display a hand-fed rotary numbering machine which takes sheets up to 23 by 23 inches in size, delivers either face up or face down, has automatic inking, is fitted with a foolproof automatic checking mechanism, and is adapted to many types of specialty numbering jobs. Also the Halley jogger, the "Carbotyp" multiple-set gumming machine, and the Halley book chopper, the latter similar to a small cutting machine ("guillotine" it is called over there) and having a continuously moving knife which runs at about thirty cuts a minute.

The latest developments in the Heidelberg automatic presses were shown by the manufacturers of that press, an entirely new model being on display in actual operation producing various types of work, including high-grade four-color process. Of especial interest here, however, was a new automatic cylinder press which, it is claimed, incorporates an entirely new principle in cylinder press design, permitting a greater output without any corresponding increase in the actual speed of impression. It is a tapeless, high-speed automatic cylinder press, of simple construction, with a smaller impression cylinder which is said to reduce the idle period between the printing of the sheets. The construction makes possible a reduction of makeready time, also the time required for changing from one job to another—a worthwhile saving.

The design and construction of the impression cylinder are such that the actual impression is effected at a slower speed without any reduction in the number of sheets printed each hour, thus assuring a high quality in the finished product; or, in other words, the impression operation is slowed down by 26 per cent, giving a choice of a corresponding increase in quality or in speed of production. The maximum sheet size of the press is 18 $\frac{1}{8}$ by 25 $\frac{1}{4}$ inches, the minimum is 4 $\frac{1}{2}$ by 6 $\frac{1}{4}$ inches, and the speed is 3,600 impressions an hour.

While there were many high spots throughout the exposition, one that stood out with unusual interest was the exhibit of work done by the principal schools giving instruction in printing and the kindred trades. Two sections were given over



Display of one of the twenty-eight schools and technical colleges represented at the Exhibition. English schools of printing are noted for the exceptionally fine training they offer to students

to examples, including all classes of work, done in twenty-eight schools and technical colleges, and an idea of the excellent character of the product, indicative of the thoroughness of the instruction given, can be gained from the reproductions of photographs shown here.

English schools of printing are noted for the exceptionally high character of training given the students, and it was distinctly noticeable that not only do the master printers give a great amount of support and coöperation to the schools, but all the British printers, employers and workmen alike, take an exceptional pride in the work done by these schools. A student completing the course of in-

struction in the majority of the schools, especially those maintained through direct coöperation with the industry, enters the trade a finished workman, having had specialized training in the particular branch he selects to follow, and some instruction and sound training in other branches. He thereby gains a much better understanding of the relationship of one branch to another. I could not help but feel that printers in our own country would do well to have more of the attitude shown by the printers of Great Britain toward those who are coming into the industry, and toward providing the proper type of workers.

I was also particularly interested in some of the small items, among them the "Lassoband" method of plate mounting, which apparently has been used by printers in England for a number of years. This method is simple and rapid, permits of mounting plates firmly on wood or metal mounts, and, as it eliminates tacking, the plates can be trimmed close all around. The Lassoband method involves the use of a thin layer of fabric which is coated on both sides with a special adhesive. The operation is as follows:

The plate to be mounted is trimmed to the proper size. The back of the plate and the face of the mount are cleaned carefully, preferably with benzine. A piece of the Lassoband fabric is cut slightly larger than the plate, the protecting gauze removed from one side, and the back of the plate laid on the exposed adhesive and pressed firmly to secure proper contact without wrinkles. The overhanging margin of the fabric is trimmed away, then

Printing Exhibit Sets Record

"America has done nothing to compare with your Printing Exhibition," said J. L. Frazier, Editor, *The Inland Printer*, at a private luncheon given in his honor, on December 1, by Martin Slattery, of Martin Slattery, Limited (Ludlow and Elrod).

"We have had a few small exhibitions, but there has been no demonstration such as you are making at Olympia," he added.

Mr. Frazier's enthusiasm about the Ninth International Printing and Allied Trades Exhibition, open until Saturday next at Olympia, sums up the general attitude. The exhibition has broken more than one record.

—World's Press News.

the protecting gauze is removed from the other side and the adhesive surface placed on the mount, after which it is subjected to pressure for a short time.

Another small utility which seems to offer possibilities is the new automatic tying-up tool called "Bezett," which replaces the traditional page cord. It consists of a set of four metal sticks: the headstick, the two sidesticks, and the footstick. Each stick consists of two parts fitting into each other so that by help of a scale with intervals of six points the stick can be adjusted to a great number of different sizes. In consequence of this great adaptability only four different sizes of "Bezett" are sufficient to tie up a large range of sizes of type matter, from the small visiting card to any size of periodical or magazine (from 3 to 23 four-em pica quads).

"Bezett" is very easy to handle. The compositor uses the "Bezett" before he starts to set the type. Instead of the furniture formerly used he puts the "Bezett" headstick to the side of the galley after having fixed the headstick to the width of his matter, using the scale indicated on each stick.

In the same way, instead of the furniture on the side, he attaches the "Bezett" sidestick, adjusting it to the height of the page being made up.

After having filled up the page he attaches the second sidestick and finally the footstick. Doing this, it is not necessary to adjust exactly the second sidestick and the footstick. One pressure of the fingers is sufficient: the tying-up tool clicks automatically to the matter, fixing it securely. It may be moved about or even lifted up without any risk.

In correcting, one grip is sufficient to remove the footstick, making the whole matter accessible, the two sidesticks and the headstick supporting the matter.

The individual parts of the "Bezett" giving way towards the center, it may remain around the matter even during the printing process. The pressure emanating from the quoins is not parried by the "Bezett," and therefore the whole pressure of the quoins will come to work upon the matter. The leaning of machine composition is avoided.

Standing matter tied up by "Bezett" stands secure and without any risk, remaining always ready for press. Nothing can shift or drop out. "Bezett" is claimed to be of unlimited lasting wear. Its alloy (90 parts zinc, 5 parts copper, 5 parts aluminum) makes it indifferent to petroleum, benzin, water, and all kinds of lyes used in printing offices.

(EDITOR'S NOTE: Further information on the Exhibit will appear next month.)

WANTED: MORE QUALITY PRINTING!

BEHIND your sugar bowl there is a story—a long and an exceedingly interesting one. But what interests us in this particular instance is the story behind the booklet which tells the story "Behind Your Sugar Bowl," for that is not without its points of interest. As a specimen of printing craftsmanship, from original planning through the selection of papers, type faces, and into all the mechanical details, it is an excellent piece of work, artistic yet highly dignified, and thoroughly in keeping with what a booklet presenting such an interesting story should be.

The story behind the booklet, briefly, is this: During the month of September The California and Hawaiian Sugar Refining Corporation, Limited, received delivery of copies of their booklet. They had stated that they were more interested in putting out a piece of advertising literature that was worth while and in keeping with the company's standing than they were in merely securing estimates on a booklet or in cutting prices and forcing the printer to cut production costs in order to meet their demands. The result was that they got something worth while, and got it for very little more than the cost of an ordinary piece of printing. And just about one month following the delivery of the booklets the printers received word

that a copy had been included as one of the items awarded a Certificate of Merit in the Commercial Printing Exhibition of the American Institute of Graphic Arts. All of which demonstrates a point that has been emphasized so often—that the buyer of printing who selects a good printer and trusts him to get out the right kind of a job gets the best results, not only in quality of work but also in fairness of price.

The printers in this instance were Taylor & Taylor, of San Francisco, who designed and printed the booklet under the direction of McCann-Erickson, Incorporated. The cover, of Gainsborough wove, bears only the title, "Behind Your Sugar Bowl," in Open Titling capitals from the Caslon Foundry in London, England. The type used for text pages, which are in two columns, twelve and one-half picas wide, is ten-point Scotch Face, with fourteen-point John Bell for section heads. As a frontispiece, there is a four-color reproduction of an oil painting by Esther Burton, and several other four-color reproductions of the same artist's work are used through the booklet. And the final piece is a four-color reproduction from a direct-color photograph by Roger Sturtevant, a page displaying packages of the company's chief product. All in all, a first-rate job, a credit to the producers.

★ ★ DREW COVER ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



HEAD AND SHOULDERS above the general run of insurance-company advertising is the work produced by Raymond C. Dreher, advertising and sales promotion manager of the Boston and Old Colony Insurance Companies, Boston, Massachusetts, and designer of the cover on this month's issue of THE INLAND PRINTER.

Mr. Dreher's stimulating layouts and fresh, clean-cut illustrations—usually reproduced in black silhouette against a vivid tint-block background—are distinguishing features of *The Accelerator*, Boston and Old Colony house-organ, and of the companies' numerous booklets and folders. But talented Mr. Dreher goes farther than this. He plans the sales promotions and advertising and he writes all the copy himself!

There is good authority for the statement that this work stands head and shoulders above the

crowd. This year—for the third consecutive time!—Boston and Old Colony advertising and sales promotion pieces have been awarded a place in the year's "Fifty Direct Mail Leaders," national "court of honor" of the Direct Mail Advertising Association. And not only was this material included in the "Fifty Leaders," but it was one of twenty-six campaigns chosen for it by unanimous vote of the five judges.

In 1924 Mr. Dreher gave up his own insurance agency in Newark, New Jersey, to accept his present position. For an interval in 1929 he studied European advertising art abroad, with a particular eye to trends in Germany. "Modernism," he says, "in both art and typography is nothing more than forgetting what has been done before—starting with a clean slate and then doing the job as interestingly and sensibly and simply as possible." He believes in freeing type from tradition and is interested, just now, in revivals of old faces.

"In 'revivals,'" he observes, "the seeker of something different will find much that is rewarding. Along with the battalions of fantastic, grotesque, and gosh-terrible types are found many which are capable of being restored again to usefulness. In fact, typefounders today are moving right along these lines."

Dreher drawings are first roughed in, then finished with compass and ruler. The striking simplicity and directness of this month's cover typify the Dreher technique. For a comprehensive showing of booklet covers designed by the artist see THE INLAND PRINTER for August, 1936.

THE INLAND PRINTER for January, 1937



THE NEXT NRA

To make competition fairer, more equitable, some kind of NRA revival is indicated. It must meet the test of the Supreme Court; must not antagonize the consuming public with price regulations. Labor, trade groups will approve

IN THE FIRST article of this series it was hinted that we would again be faced with the problem of another NRA for the printing industry. Several people took the writer to task for this opinion, saying that the NRA was dead and buried as far as our industry or any other is concerned. Perhaps they are now thinking a little differently since the election and since the many hints we have had, both before and after the election, to the effect that the Administration has some plans concerning an NRA revival.

After all, the NRA was desired by the majority of industries in this country. And there is still much sentiment for it in the printing industry where there is a strong feeling that it really never did have a fair trial. Certainly most of the trade association secretaries are strongly for it. Most important of all, labor—the victor in the election—is for it.

Undoubtedly the Administration is for a modified form of the NRA based upon the valuable lessons learned from the first attempt. There will be nothing so ambitious or so wide in scope as the 1933 model, perhaps, but one that will conform with the Supreme Court's objections and one that will not antagonize the consuming public with price regulations.

Let us hazard a guess as to what provisions the next NRA might embrace. What were the most popular and most easily enforceable sections of the last NRA? They consisted of those provisions embraced by the blue eagle campaign—less well known as the President's Reemployment Agreement. This campaign went over big in less than sixty days and represented the real gains made by the whole NRA. The *PRA* set maximum hours, a general minimum wage; abolished child labor; provided some wage increases. In future the new NRA could set a standard forty-hour week, provide for minimum wages, abolish child labor, but would probably avoid the question of raising wages as too controversial and

By HAROLD P. WINCHESTER

too difficult of enforcement. However, it would undoubtedly try to include a new Section 7A, to give Labor the right of collective bargaining without all the confusion and controversy aroused by the original section. We certainly can count upon the unions coming out very much stronger under the new Act than they did under the old—which proved to be no handicap to them in any way.

Here is the sort of an Act, we now realize from bitter experience, that we should have had in the first place. If we had

• At Geneva, Switzerland, last month Harold P. Winchester attended the International Labor Conference as one of the representatives appointed by Secretary of Labor Frances Perkins. Mr. Winchester, who is treasurer of the J. B. Lyon Company, Albany, New York, was a member of the former NRA Code Committee. His wide study and experience in this field serve as a basis for the predictions made in the accompanying article. Other articles by Mr. Winchester, reviewing NRA literature and the lessons to be learned from code days, have appeared in the September, October, and November issues.

stuck to these simple and yet important provisions we would not have got into all the troubles and confusions of the first effort, when we bit off much more than we could chew. Of course much of the trouble was, that while industry was agreeable to most of these provisions it wanted to be compensated for increased costs due to these provisions; it demanded all sorts of price provisions and fair-trade practices for which the country was not ready, either in thought or in administrative structure and operation.

The Supreme Court gave as its principal objection to the Act the fact that Congress turned over to the President, and to

an administrative body appointed by him, legislative powers which it had no power or right to delegate. To meet this objection Congress will have to define clearly all the powers to be contained in the new Act and provide for an administrative body to carry them out. This will do away with individual industrial codes as we knew them in 1933—unless Congress makes specific acts for specific industries as under the Guffey Coal Act.

Whether this form of legislation can meet the test of the Supreme Court is beyond the conjecture of the writer, who has been confused by the inconsistency and technicalities of our highest court. However, if the old saying that the Supreme Court follows the election returns has any more validity than other old political maxims, such as the one about how Maine goes, we may see a change in heart in that august body. Furthermore, as the election showed that the American people want action and do not care much about constitutional arguments, we probably can count upon a resourceful administration to devise a law that will meet the test.

The constitutional angle, however, is the element that makes for uncertainty regarding the length of time we may have to wait for the introduction of a new NRA. The administration may wish to wait a year or two to see what is happening to its legislation now before the courts before bringing back this defeated child for ratification. It won't take any chances this time!

We can also be fairly certain that the new administrative body will be a commission and not a single-headed group such as the ill-starred General Johnson led to confusion. It will start out with its powers and scope pretty definitely defined; and, if anything has been learned from the old NRA, such a commission will take a few weeks to set up its administrative plans and policies before getting into action.

Two other things that we can be pretty sure of are that enforcement will be left to the courts of the country and that no trade association groups will be given any such powers as under the first Act where they could serve as judge and jury. Undoubtedly the aid of the various trade associations will be required for many of the administrative details, but such assistance will be mostly of an advisory, technical, and reporting character. No such large and costly set-up as that provided under the old Act will be necessary, though we must look for a fairly extensive administrative bureau and some amplification of the staffs of many of those courts whose duty it will be to serve as the judicial interpreters of the new Act.

This is probably as far as we can carry our guessing about the contents and administrative provisions of the new Act. We still have the power in industry to present special trade-practice agreements to the Federal Trade Commission for ratification and therefore do not need any such new provisions in any new Act. There will be many to claim that we do not need any of the labor provisions, now that good times are in sight again. These people lose sight of the fact that we still have eight to ten million people out of work in this country, and that probably as many as that are getting relief from the Government. With the increased productivity of our machinery, it looks as though many millions will not be put back to work for years. This will present itself as the big problem to be solved by the Administration.

As Labor's solution is a reduction in hours so that all of the unemployed may be put on the payroll, we can be sure of a strong demand for maximum hours even below the forty-hour week. In addition, as the large number out of work acts as a constant threat to those employed, it has a tendency to keep wages low, especially in the non-skilled groups. For this reason we can expect agitation for a minimum wage in many such classifications. Naturally the employment of children under a certain age will be frowned upon, when our problem is mainly that of getting adults off relief and on to the payrolls. For these reasons and many others we can be sure that hours, minimum wages, and child-labor provisions will be necessary during the next few years. Labor's increasing power guarantees the inclusion of collective bargaining principles.

What does this new form of NRA mean specifically to the printing industry? In respect to hours it will have only a slight effect as the industry is operating pretty generally on a forty-hour week at this time. We are a busier industry now than

in 1933 when the forty-hour week constituted no hardship at all, as most plants were not running forty-hours at that time; but still, forty hours would distribute the skilled men and the work more equitably and put competition on a sounder basis. If a provision is included for paying overtime for all those working over forty hours it may cause some temporary hardship, as it did in 1933, for the non-union shops; but it will only be in the direction of putting either more men to work or making competition more equitable between open and union shops.

After all, one way to achieve greater stabilization (which was entirely ignored in the report of the U. T. A. secretaries) and to avoid cut-throat competition is to have all the plants in the industry work the same number of hours, pay their employees for overtime, and have a minimum wage for non-skilled classifications.

Neither the minimum wage provision nor that regarding child labor had any wide-spread effect in 1933. True, there were certain sections of the country which were hit by the minimum wages but they represent only a small percentage of the volume of the industry and it was probably good for their business souls to have to pay a living wage. The industry as a whole makes little use of child labor and no hardship should be spared in this respect to those who make use of children who come under this classification.

Nor will a collective bargaining clause in the next NRA have any great effect in the industry. Some gains were certainly made by the unions in increasing their membership but this was mostly because of increased activity on their part, with the NRA as an impetus, and not through the direct aid of Section 7A. The field is still open to the unions for collective bargaining where they have the strength and organization to secure it with or without such a provision. Section 7A proved to be no stronger than the individual unions made it, and probably no statute can be enacted for some years to come that would put the Government in the business of enforcing union organization. Probably the unions would be the last ones who would want such powers anyway, as it would tend to make them subservient to the Government.

Administratively, a limited NRA as outlined will present no problems to the industry, and certainly it will be a relief after the enormous and costly set-up we had to erect in 1933-34. The law will be enacted and it will be up to us to obey it. No long sessions in the Willard or in the Gold Fish Bowl—no organization meetings in every part of the country—no lo-

cal, state, and national code authorities with their frequent meetings and their heavy dues. Signs put up in the shops, stating the law, and assistance of the local associations in advising their members and in reporting violations, would probably be the extent of the work falling upon the industry itself. When we think of the extent and of the cost of the organization we had to erect to get so little benefit from the first NRA we can kick ourselves in several directions at the same time. After all, the *PRA*, which "went over" in thirty days in the industry, cost us very little to put into effect and to operate and it serves as a true measure of what we can expect under the new modified NRA.

Such a set-up will not require the feverish drive we had in 1933 to erect a national organization to carry out the code, with heavy dues going to the central group. Autonomous locals will be able to carry out their part in the administration without much help from Washington. Whether this is an advantage cannot be conjectured at present but in the long run it is undoubtedly of great advantage to have a strong, wide-spread well integrated national organization as we did in 1934, with every large city and big competitive area well organized and with 11,000 shops as members. That was one of the big temporary gains of the first NRA for our industry but it dissolved under our noses when we did not have the sense to substitute some other plan of action to enlist the support of the entire industry when we saw the handwriting upon the wall for our code.

There will be many in our industry who will not be able to reconcile themselves to a code without a Trade Practice section and especially without price-fixing or costing provisions. As we have indicated before, we have been able as an industry for several years to secure from the Federal Trade Commission a special trade pact for our industry that would embrace most of the provisions included in that section of the 1934 code. What is required is considerably more organization of the industry, and more unanimity of purpose and of agreement.

Regarding cost-stabilization provisions, economic hour rates, and all the other names for price-fixing, we can make the sweeping statement that they are not in the picture for some years to come. No matter what euphonious terms we give to all these provisions they constitute a form of price-fixing (which is any arbitrary form of hindrance to the setting of price by the operation of the law of supply and demand). We have learned from code days that price-fixing

will not work, nor will it be permitted by the American people, but we have not yet stopped kidding ourselves that economic hour rates and other cost stabilization schemes are just as much price-fixing as any out-and-out price-setting. The only difference in setting your price at cost, or at cost plus a profit, is the amount of the

profit you set for yourself; and in a highly competitive market your lowest possible cost tends to become your selling price anyway. Our short experience under the code only served to show that we can't define costs so that anyone can agree upon the definition—least of all a court of law. We can't secure a uniform

interpretation and thus no enforcement is apparently possible.

The only reason we have wanted uniform costs has been in order to raise prices, as we have had the mistaken notion that low prices and profits have been the result of not knowing our costs or not having courage in bidding, *et cetera* and so on. We haven't, as an industry, known enough elementary economics to realize that prices are the result of the operation of the law of supply and demand. If printing capacity or supply is high and demand low, down go prices; and up go prices when the situation is reversed—all the cost systems, slick salesmen, bright estimators, and "guts" in the boss, notwithstanding. In other words, we can't get our prices up merely by raising our cost or having them on a uniform basis.

Prices will go up only when there is a greater demand for our product than there is supply—a heavenly day which right now doesn't seem to be in sight for some years. In fact, we would not have to raise our present prices any to make a profit if we could make use of most of our present capacity to its fullest extent. This requires greater purchasing power on the part of the consuming public, a financial and taxation problem whose solution we cannot aid as our trade associations are at present constituted, but which we should embrace if we are ever to settle our real problems in a concerted manner.

At present, our only contribution to greater purchasing power can be through producing with the greatest efficiency at the lowest possible cost so that more of our product can be purchased by the consuming public and industry.

One of the reasons why the NRA failed to bring about recovery in its short period of operation was that prices were raised more rapidly, and to a greater extent, than the increase in purchasing power to the American public in the form of increased wages. We tried to do the same thing in our industry by raising our prices the minute we saw coming an increase in wages through lowered hours and a minimum wage.

We must learn to absorb through greater economies and efficiencies the increase in cost that the new NRA will entail in wages and in reduced hours. We have shown that these will not be important except in very limited areas. We must keep our prices down where they are if we are to retain our present volume, and even go lower if we are to compete with the new processes which are making inroads into our volume.

In the light of our experience with the first NRA, the above are some of the most important points which will have to be

CONTROL GREED AND IGNORANCE!

A DISCUSSION of stabilization by W. J. Buie in a recent issue of THE INLAND PRINTER prompts me to toss in an opinion or two of my own. First, however, permit me to state that I do not agree with Mr. Buie in every particular. It should be possible to recognize definite production standards as a guide to good management—standards which, indirectly of course, would affect prices. As it is at present, we have no production standards in the industry.

I have always maintained that the two factors chiefly responsible for the present conditions in the industry—greed and ignorance—should be controlled. The very nature of these two elements precludes any possibility of control except through fear. I know that the very nature of controlling thought or anything through fear of consequences is obnoxious, and yet how else are these two destructive elements to be controlled except through fear of consequences?

With the tremendous differences in habits of thought and standards of conduct, there are bound to be differences of opinion as to what might be considered ethical and unethical. Few have yet learned to live up to the Golden Rule. Of course if the Golden Rule were universally recognized and lived up to, everything would be lovely—but we haven't yet reached Utopia.

With one class of printer having little, if any, gray matter, thus making it impossible for him to be receptive of even the most elementary type of education, coupled with the other type—the greedy, semi-megalomaniac business man whose one objective is to make money, and who desires to advance himself at anybody's expense, regardless of the consequences to the individual or the industry—would it be possible to correct conditions through educational process or by quoting the Golden Rule? I doubt it; it has been tried for so long. Will it not be necessary to control this greed and ignorance through Governmental agency?

The only fly in the ointment, of course, is that Governmental control is subject to all the weaknesses of bureaucracy, of which we had a fine example under the NRA.

Heaven knows I am no admirer of the philosophies of the present administration; yet, fundamentally, the idea back of the NRA was sound, and its administration during its short life unquestionably helped the printing industry.

If it was found necessary to control greed through the Sherman Anti-Trust Law and others; subsidy, price cutting, and worse on the part of the railroads through the Interstate Commerce Commission, why isn't it reasonable to suppose that other industries should likewise be subjected to some form of legislation?—ASSOCIATION SECRETARY.

given consideration by the industry when it faces a new Act to make competition fairer and more equitable. We have shown that this new Act will be limited in scope and will embrace provisions which will, on the whole, be generally acceptable to American industry and the public at large. We now are mentally prepared for such limited action.

The larger and more important steps which will be seen to be necessary when this second NRA proves unable to stop the next depression (which probably will come much more quickly than did the last one) we are not in any way at present prepared for. These steps will entail much more cooperative effort; much more knowledge of rudimentary economics; and a much greater willingness to sacrifice our individual business freedom for the general good than we have, as an industry, exhibited to date.

★ ★

The Frontispiece

The fine frontispiece (page 18) represents an exceptional attainment in snow illustrations. Blue and green tones have often been used on snow subjects, but this example seems particularly successful in its greenish shade. In this era of winter sports, with all the folders, broadsides, and outing-events literature, there are many occasions for enhancing the illustrations by appropriate color values in the printing inks.

Subject of this frontispiece is characteristic of the remarkable series of snow subjects at Dartmouth College, Hanover, New Hampshire, and of events conducted by student-outing organizations. A Dartmouth senior, L. J. Sheffield, of Rochester, New York, having had experience in fine printing, has issued two notable illustrated calendars, "Dartmouth in Portrait." The subjects appropriately illustrate the varying seasons, representing fine photography by professionals and amateurs.

Profiting by his previous experience in printing, Mr. Sheffield planned these calendars to be consistent in makeup and of a high standard in quality. He has also produced similar illustrated work for other colleges and plans to follow this kind of publication work with headquarters in Rochester.

The high quality of presswork in "Dartmouth in Portrait" is to be credited to John P. Smith Company, Rochester, New York. This firm is widely recognized as a leader in fine halftone illustrated work. Publishers of a periodical, entitled *Applied Photography*, for the Eastman Kodak Company, these printers demand halftones of brilliancy and extreme color contrast. By experience and

attainment, the John P. Smith Company stands among the foremost in this graphic arts field.

Plan and typography by this firm have modern qualities allied to its progressive illustration in monotone and colors. The president of the company, Frank J. Smith—recently president of the United

Typothetae of America—is a leader in both organization and technical progress in the industry. The high quality of the output of such a firm as the John P. Smith Company is not only good for the businesses it serves, but is also stimulating nationwide to the better use of printed salesmanship.—H. L. J.

RUSH UPSETS LANGUAGE APPLECAKE

By Edward N. Teall

CLASSICAL LATIN and Greek do not change; new grammar books merely present the old, fixed facts of conjugation, declension, syntax in new ways. Those languages are dead. Their successors or descendants, Italian and modern Greek, are as much like them and as widely different from them as you and your five-times-great-grandfather.

The English language today is alive, vigorous—and changing. It is flexible, not rigidly fixed. The speech of the people won't wear the harness of rules. Here in America we don't actively rebel against the rules—the fact of the matter is we simply are not rule-conscious.

No study of the changes now going on (or, as your grandfather would have said, "changes *that are now going on*") can be considered competent unless it rests upon the premise that the speed of modern life is a factor. Radio and the newspaper headline both reflect and affect speech habits of the people. Telephone and telegraph have fostered the use of compressed speech. The desire to say most in fewest words is a driving force. A decade now may bring as many shifts in styles of speech as a century used to.

Proofroom encounters these tendencies. Many of its readers are puzzled, and some are distressed, over the seeming uncertainties of style. They are caught in the clash between free-and-easy expression and the tight rules taught in grammar school. The conductor of that department has a tough time trying to reconcile and adjust these two elements of consideration for practical guidance of printers, editors, proofreaders.

Take this sentence: "An army of workers was on the job." That's good grammar; "army" is the subject, and takes the singular verb. But almost everybody nowadays would say or write "were on the job." The *idea* is plural, of course; and in the modern American mind that outweighs the collective-singular concept of the formal grammarian. And what are you going to do about it?

Well, here's a professor of English who says, "Loosen up on the rules!" He is Prof. Charles C. Fries, of the Univer-

sity of Michigan. He says, in a sentence packed with meaning, that the rulemaking began in England in the eighteenth century when the commercial middle class, rising into social prominence, began striving for elegance.

Professor Fries also notes a fact of great interest to those concerned in such matters, and of real importance in any study of English and American customs of speech. It is this: "Most of the great figures in English literature were men who took a very practical view of language as a tool to form their thoughts in the most significant way." The stylists have lip-service; the writers who put their ideas across in the people's language live in the people's hearts.

In ages of exploration and adventure the language develops new words, new ways of saying things. Free minds refuse to be rigidly formal. It was so in Shakespeare's time. It is so in our time, exploring new fields of knowledge, popularizing science, and profiting by the magics of invention. That is the spirit of the people—not of the schools. Professor Fries is quoted to the effect that slavish adherence to rule has had an especially stifling result in the schools, in early discouragement of independent but entirely proper use of English. Note the "slavish."

Professor Fries permits his students to say "He takes to figures like a duck to water"; either "rang" or "rung," "sang" or "sung," "shrank" or "shrunk"; and "showed" or "shown," as they like. I presume he has equal regard for those who say "the news was broadcast" and those who say "broadcasted." He would also ease off on the delicate distinctions between "can" and "may," "shall" and "will." Painful for pedants—but good cheer for the multitudes!

With all these words, I still haven't "proved" a thing. But perhaps this note of the Michigan professor's stand will help, if not in the solving of specific print-shop problems of English, at least in clarifying some of the minds that have been baffled in the endeavor to strike a fair *working* balance between the extreme possibilities of style.

How Can I Become A PRINTING ENGINEER? *Asks Young Foreman*



HERE'S HOW

Replies Edward T. Miller

DEAR SIR: I always enjoy hearing from a young man with ambition to make something of himself, and shall endeavor to give you some suggestions which I hope will be of help to you. I am glad to know you are of a mechanical turn of mind and that you have had both high-school and college training. I hope you also have an *investigating* mind, that you like to find out the facts about things, because one of the essential attitudes of an engineer is a desire to *know* what are the conditions or facts surrounding every problem. When he knows what these facts are, then he may apply the principles of good engineering or science or trade practice and reach a workable solution.

Evidently you are considered a good mechanic and a capable craftsman; you must have executive ability, else you would not be foremanizing a shop of eight people. You doubtless have practical working knowledge and skill in composition, makeup, lockup, makeready, and presswork; probably you know the pamphlet-bindery operations also. Most men who foremanize country shops are "all-round." With such a foundation, let us see what will be advantageous for training in printing engineering.

His Letter:

Mr. Edward T. Miller
c/o THE INLAND PRINTER

Northville, Michigan

Dear Sir:

It was with great interest that I read your article, "My Kingdom for an Engineer," in a recent issue. It inspired me to write you, and for this reason: I want to be something besides just another printer. I will never be satisfied to stay in the back shop all my life, or even for half of it.

For the past year I have been foreman of a small newspaper and job shop in a town of 2,500. During the year we grossed \$20,000. Previously I spent four years in a shop in South Dakota.

I am 26, have had high school and some college, and am married. I claim no abnormal qualities. It has kept me busy keeping eight men busy, but I think it has been done satisfactorily. I am mechanically inclined, in fact I planned on being an electrical engineer when I entered college.

What would you suggest as the best track to follow in an effort to equip oneself to be an engineer or "trouble shooter" of the type you describe? A reply will greatly oblige

FRANK D. HART

First, I hope you understand something about simple double-entry bookkeeping. If not, I'd take a short course, either from some local bookkeeper, the nearest typothetae secretary, or by correspondence. It should not be difficult to get hold of this subject.

Second: Take a course in cost finding. The typothetae secretary can help you in that. You might arrange to take it by correspondence. If not, look up some good accountant in a printing plant who is familiar with the Standard Cost System.

Third: Take a course in estimating printing. You can do this by correspondence. The best I know of is given by the Jack Tarrant School of Estimating, 1758 Civic Opera Building, Chicago, Illinois. Write for information and circulars.

Fourth: I'd take a course in layout and planning printing. I believe the U. T. A. has such a course. If so, you can take it by mail. If not, doubtless U. T. A. can tell you where you could get such a course. Also, study the layouts of plants—arrangement of machinery and equipment to obtain the best results in operations. American Type Founders, whose headquarters are at Elizabeth, New Jersey, can help you in this line of inquiry.

All this may take you a couple of years, depending upon how much time you have to devote to it. But when you have finished you will have a fine knowledge of much of the theory and practice of printing management. You will be a better foreman, a better executive, a better all-round man. You will feel confident.

Fifth: In the meantime, study printing machines of all kinds. Get in on their "take down" and their installation on every occasion. Learn their different parts and their respective functions. *Know machines and what they will do!*

Sixth: Study continuously the best ways of doing work. Always plan your own work so as to make economies for your boss—your customer. If you encounter obstacles, rearrange your plans to overcome them. Never allow difficulties or anything else to "lick" you. If you don't solve a problem one way, try another, but *always work toward a plan of doing it the one best way!*

Remember this always! For every cause there is an effect; if you change the cause, you change the effect. Which is only a short way of saying that if something doesn't work, there is a cause for its not working. If you can find that cause, then you will *know* what is wrong and what needs to be fixed, and ten to one you will know the *way* to fix it.

There are many good books on these subjects. Read as many of them as you can. THE INLAND PRINTER can get them for you at reasonable prices. Get out your college textbooks on the engineering subjects and review them; you will get back some of the fundamentals on which to build. This time, instead of building towards general mechanical engineering, build towards PRINTING ENGINEERING. Remember, there are not many printing engineers; the ground is largely pioneering, and there is a great field for a fellow who loves the work and is willing to work to *get there*. I believe YOU can do it if you will. Certainly your letter indicates the proper attitude.

I should be pleased to hear from you from time to time in regard to the progress you make, and I shall be glad to help with suggestions or in any other way within my power to do so. Best wishes for a real success!

Cordially,
EDWARD T. MILLER

★ ★

The Right to a Profit

There is just one condition on which men can secure employment and a living, nourishing, profitable wage, for whatever they contribute to the enterprise, be it labor or capital, and that condition is that some one makes a profit by it. That is the sound basis for the distribution of wealth, and the only one. It cannot be done by law, it cannot be done by public ownership, it cannot be done by socialism. When you deny the right to a profit, you deny the right of a reward to thrift and industry.—*Calvin Coolidge.*

INKS FOR BOND AND LEDGER PAPERS

By Eugene St. John

SULPHITE BONDS and ledgers have surfaces on which printing inks suited to them dry both by absorption and oxidation. Some of these papers, of course, are more absorptive than others. On the more absorbent sulphite-record papers, hard-drying halftone inks, dull halftone inks, job inks, and soft bond inks print and dry well and without difficulty.

Bond inks come in three consistencies: soft, medium, and heavy (stiff). The inks named, alone or in combination, afford glossy or dull print and a consistency suitable for any of these sulphite papers. No addition of reducer, drier, or other conditioner is necessary, as a halftone ink serves as reducer and a bond ink stiffens as required. All of these inks are good driers and no drier need be added to them in damp weather.

It is possible to get prompt drying with heat, as the dark inks contain a sufficient quantity of cobalt and the light-colored inks paste drier. No greasy substance should be added, as it will spoil the desired sharp, clear print on small type. Nor should an alkalin matter like silicate of soda and magnesium carbonate be used to stiffen these inks as the gloss, and in some cases the color, will be affected.

It is not necessary to add melted beeswax to single-color work as is sometimes done. Any considerable addition of wax will affect the gloss of the ink. Platen presses require a somewhat heavier ink than the cylinder press. The same ink will work well on all cylinder presses, including the small cylinder job presses.

Rag content bonds and ledgers come in various finishes from the somewhat smooth lithographic-finish bond to very uneven cockle and other rough finishes. Whether the rag content is twenty-five, fifty, or one hundred per cent the surface is almost impermeable by ink and drying is almost entirely by oxidation. In order to secure the favored sharp print it is necessary to use medium bond black on cylinder presses. Nothing is to be gained by adding any conditioner to these inks.

It should be remembered, however, that a considerable increase in temperature affects the viscosity of these stiff inks. Thus a difference of ten degrees changes Number Two varnish in viscosity a step lower into Number One. At the same time drying is accelerated by a rise in temperature, oxidation being a chemical reaction, the speed of which is doubled by a twenty degree rise.

Heavy bond inks are stiff enough to work cleanly in high temperature and

seldom dry on the press in hot weather if the press is not allowed to stand too long without the proper attention.

Bond inks work and dry well on genuine and imitation parchment and vellum and on cover and other papers with a surface similar to those mentioned. The better grade of bond black ink consists of about one-half heavy varnish and gum rosin and the other half consists of two parts carbon black pigment, two parts heavy bond blue ink and one part cobalt drier. Drier thus runs about 10 per cent, which is about the limit.

The bronze blue used to tone the black and improve its luster is not straight bronze blue but contains from 10 to 20 per cent reflex blue ink, which improves the appearance of both bronze blue and black. Variations in the hue of bond black are obtained by varying the quantity of bronze and reflex blue toner.

Parchment paper (vegetable parchment) is quite different from the parchment and the imitation parchment above referred to which are used for documents and diplomas. Parchment paper is used as a wrap for butter, lard, meat, and other greasy foodstuff and, while bond inks print best on it, only a limited range of pigments may safely be used because of the contents of the wrapper.

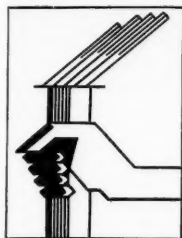
The printer should never use an ink not recommended for the purpose by his ink-maker on any material to be used as a wrap on any foodstuff. The same caution applies to wraps for soaps, silver, materials used in pharmacy, and numerous other substances. Unless the printer is absolutely sure that the ink on the wrap cannot affect the contents and that the contents cannot affect the ink on the wrap he should consult his inkmaker.

As ledgers come in buff and blue, and bonds in quite a range of colors, a question that arises is, shall we use a transparent or an opaque bond ink on these colored papers? If an opaque ink is wanted, a cover ink for bond paper is required. The addition of titanium cover white increases the opacity of bond inks when a straight, stiff cover ink is not required for the work.

White bond and ledger papers have a cream, blue, or purple cast and the quantity of the bronze blue and the reflex blue toners may be varied to suit the cast of the white paper.

Many uses for bond and ledger papers are to be found and a knowledge of proper inks for use with a given stock is essential working with these materials.

THE INLAND PRINTER for January, 1937



The Open Forum

Dedicated to frank discussions of the topics of interest to the printing industry.
The editor does not assume responsibility for the views advanced by contributors

Pleased Pressman

Dear Sir: Quite frequently we read in THE INLAND PRINTER smart articles by smart men, and the article by Lester A. Neumann, vice-president of the M & L Typesetting and Electrotyping Company, Chicago, is definitely one of these.

For twenty years it has been my misfortune as a pressman to have to put up with many smart (?) comps who can make a pressman's work about as refreshing as being burnt at the stake by their "holier than thou," snooty attitude toward any other department in the shop.

A pressman has to correct many deficiencies in the work of those whose work goes into the mess that he eventually gets to make a job of.

Take this article and print it big and stick it under the uptilted snoots of comps and lockups and the like. You will do the printing trade a great service. Orchids to Mr. Neumann and to you! Let us have more in the same vein.—ALDEN S. BAKER.

Regulating Everything

To the Editor: It seems to be in almost everyone's mind that the solution to all our economic problems lies in giving the Government, or union officials, or an NRA, power to control and regulate.

Recognizing the validity of employers' organizations and employees' unions, and also recognizing that Government has legitimate functions, we must also remember that none of these agencies can perform miracles.

Wages may be itemized as follows:

Wages { Dollars
Hours
Prices

Now, Government by fiat, and employers and employees by agreement, may regulate and stipulate any two of the above items, but no power can stipulate all three items. If only two of the items may be regulated and decreed at one and the same time, it seems to me that the remedy has lost all potency, and has become a hindrance to a sound economic order of things.

If union officials would spend less energy in belligerency, and use their brains to do a little thinking, they might accomplish something. How many union officials and officers of employer organizations know anything about fundamental economics? Or care?

Economic Laws operate all the time; we may live in harmony with them and prosper, or violate them and suffer.

It is about time that employer organizations dropped their futile efforts to stabilize prices. It is about time that unions dropped their futile efforts to increase wages by fiat and agreement.

It would be well for the above persons to ponder on these two simple but positive economic laws:

1. Higher wages come only from increased production.
2. Employers do not and cannot fix wages.

Let us stop thinking that Governments can perform miracles. If we do not, we are in for a real headache.

—ALBERT HENNIGES, Peoria, Illinois.

Apprentices Victimized

To the Editor: "We are unequivocally for the 'cause that needs assistance and the wrongs that need resistance.'" In these words THE INLAND PRINTER recently stated its editorial policy. And in its open discussion of labor problems, THE INLAND PRINTER has abided by that principle consistently.

Specifically, the controversy recently waged has centered about unionism, its priority rule, protection of the dub, and limitations on individual productivity. In the article, "Don't Say We Didn't Warn You," it was stated that recruiting of the industry's personnel must become a concrete function of management. It was pointed out that management has for this purpose three principal means: the trade schools, the shop schools, and the shop-training courses.

It is with the recruiting of labor that I wish to deal, in the hope that THE INLAND PRINTER will give publicity to what I believe is an unfair practice—a thing which is not only a source of great bitterness to labor, causing suspicion and a spirit of retaliation, but which is certain sooner or later to rebound to the detriment of the employer.

Entirely too many of the open shops look upon the trade school not merely as a source of future skilled craftsmen but as a tool with which to cut down the scale of the employees. There are no restrictions on the number of apprentices in a plant. They are hired at low wages simply because the ambitious young men have no bargaining power. In most cases these young men learn rapidly and as they become ready for increases they are used to supplant the men whose pay has been much higher than the wage offered the promoted apprentice.

As a result of this practice an attitude of cynicism, if not of downright despair, pervades the personnel. It begins at the top and soaks downward. The journeyman feels that his days are numbered, that he cannot compete in the matter of wages, and had best keep his eye peeled for a better job. Consequently his mind

THERE are
three ways
to success:

The first, hard work;
the second, work hard;
the third, a combination of the first
and second.////

Motto Card, 5¼ by 7¾, issued by S. T. Leigh and Company Limited, of Sydney, Australia

is only half on his tasks, his efficiency is incalculably decreased, and furthermore his attitude is dangerous.

The apprentices soon begin to feel that they are being victimized. They are unable to obtain assurance that they will ever graduate into the ranks of journeymen. Could anything be more disastrous to efficient production? Only this: that the natural spirit of resentment thus inspired and kept alive in the crew encourages some of its members to deeds of retaliation. It is at this point that we generally become aware of labor troubles.

As the number of trade schools increases and as they become the accepted entry into the trade, it can surely be expected that this abuse of the apprenticeship policy will become a very pressing problem, and that labor will seek some method of solving it. Must the employer wait until that time? Why should he not take the initiative?

It would appear that any labor policy which attempts to meet the situation must deal with the following fundamental points at large:

1. Standardized restriction of number of apprentices.
2. Fixed term of apprenticeship. (The status of journeyman must be realized by some definite standard of training period or production capacity.)
3. Graduated wage scale for apprentices and journeymen—and protection of that scale.

Is this an ideal to be realized in some distant future, something to be overlooked for the present as impractical theorizing, till labor in a spirit of resentment attempts to force its own demands? Or is it an ideal which can be attained by practical men, now? What would a solution to the problem do for the employer?

First, it would inspire in the workman confidence and loyalty. This would result in greater efficiency and consequently lowered costs. The incentive to real craftsmanship is great when men feel that their efforts will be repaid in security and satisfactory wages. Young men of the proper caliber would be attracted to the trade. Youth is willing to undertake the arduous period of apprenticeship when there is promise that the goal is worthy of the effort. Finally, competition in wages would be removed; a brake would be applied to the ruinous cycle of low wages, and the business community would benefit greatly from multiplied purchasing power and the resultant higher standard of living.

I believe that I have named in these pages a cause that needs assistance and a wrong that needs resistance.

—JOURNEYMAN, *Los Angeles*.

Mysterious Varnish

Dear Sir: In the December number of *THE INLAND PRINTER* appears an article, "Profit in Overprint Varnishes," by Robert F. Salade. On page 59, near the bottom of the second column, Mr. Salade says: "With the use of a proper type of varnish, there will be no offset nor sticking together of the overprinted sheets of the job."

We have been doing spot varnishing on large Miehle presses on long runs of coated label paper. Our experience has extended over a period of about one year. We have found that extreme care must be taken to prevent offset and sticking. We have run the sheets over a conveyor and

also have delivered them on the "delivery board" of the press. Lately we have been using the spray, but in every instance we find that piles of more than five hundred sheets "offset" or "pick." We also find it necessary to "wind" the piles a number of times or the sheets will stick tightly together, despite care.

Several other printers in St. Louis are using spot varnishing and they tell us they find it necessary to rack and "wind" the sheets.

If Mr. Salade will be kind enough to give us the name of the manufacturer of a varnish that does not require such treatment, we will appreciate it indeed.—J. S. SKINNER, *St. Louis, Missouri*.

NEWSPAPER PRINTS BLEED COVER

BLEED PAGES are no longer a novelty so far as general commercial printing is concerned. But for a daily newspaper, with the possible exception of a few of the largest metropolitan dailies, the use of a bleed page for the front cover, produced on short notice, is an accomplishment worthy of note. Such an innovation was used by the *Sheboygan Press* to give special character to its election edition of November 4, the day after the election took place.

The accompanying reproduction shows the page. We are indebted to C. E. Broughton, editor of the *Sheboygan Press*, for the details of its production, which we give here for the benefit of others who might want to use a similar idea for some special issue. To provide the proper background the artwork was done on gray-toned illustration board, the proper page dimensions being marked off, allowing for the bleed at top, bottom, and right-hand side. The panels for the masthead and date line were drawn in, and the words "Victory for Roosevelt" were lettered in with Chinese white. A pencil outline indicated the position of the President's portrait, which was stripped in by the engraving department. The sketch of the capitol building was a black-and-white drawing pasted in position on the drawing board.

After the engraving was made, the stereotyping department had to arrange for the additional width in casting the plate for the cylinders of the presses. The lockup bars were removed from the chase to allow for the added width and



height, and a larger mat was, of course, necessary to permit the additional size. New blankets were used on the press, and it was necessary for the pressman to use some ingenuity in making changes on the press to allow for the bleed at the top, bottom, and side. Such changes would naturally suggest themselves to any pressman who was called upon to handle a page of this character, and the changes would undoubtedly vary, depending on the type of press used.

In a city of approximately forty thousand, the *Sheboygan Press* served its readers exceptionally well with this issue, giving complete details of the election with numerous pictures, the issue being in two sections of twelve pages each, or a total of twenty-four pages. Congratulations are due and herewith extended.

THE INLAND PRINTER for January, 1937

PRINTER WILL DO IT MUCH BETTER SAYS WISE PROMOTION DIRECTOR

So, instead of being collected in loose sheets, Fidelity's sales manuals were printed and bound in book form. Here is a source of more business!

By WILL H. CONNELLY



EARLY in 1936, Fidelity Investment Association of Wheeling, West Virginia, determined to prepare and produce an elaborate training program for its field representatives. A meeting of the principal agency executives was called, and as the officials gathered around a long directors' table, the problem of *printing* versus *mimeographing* was raised. It seemed that a few dollars could be saved if the training course, when completed, was produced on a duplicating machine. It was argued that both color and illustrations could be reproduced through this method. It was contended further that as long as the ideas and knowledge contained in the training were presented in clear, readable form, the physical appearance of the training mattered but little.

There was much more significance to this meeting than the mere question as to whether several thousand dollars would or would not flow into the hands of a Wheeling or Pittsburgh printer. It was significant because hundreds upon hundreds of other business institutions prepare and publish training programs in the course of every year. Most of them hold similar meetings to decide whether the training shall be printed or mimeographed. In nearly 85 per cent of the cases, mimeographing has won the decision in the argument.

But, to get back to Fidelity—who owns an automatic duplicating machine, and performs wonders with it. There were six men at the meeting, and opinion was divided as to which process to use—when Ray B. Goetze, sales promotion director, took the floor.

"I will concede that there is a considerable difference between the cost of mimeographing and printing this program," he began. "But, I believe we can afford to take a larger view of the matter. The research work, writing, and illustrating of this training program is going to

cost thousands of dollars. It will represent all the experience we have gained in the twenty-five years in selling the Fidelity Income Reserve Plan to more than 200,000 contract-owners. It is a training program which will not only be used by our present national organization, but by hundreds of future representatives who will join us in years to come. It's a long-run proposition.

"It is my opinion that this training program should be as attractively presented as possible, for I am convinced that the printed word carries more weight, more conviction, more *seriousness of purpose* than anything which is ground out in a duplicating machine. If the job is mimeographed, it will, at best, be an aggregate of loose sheets. If it is *printed*, it can be bound into handsome, permanent covers. It can be dressed up typographically to harmonize with the strong character and solidity of the \$30,000,000 institution which it is designed to interpret.

"When all costs are reckoned—when the cost of research, writing, illustrating, reproducing, distributing, and administering have been figured, the difference in expense will be little more than 10 per cent, but the difference in permanence, appearance, impressiveness, and readability will be 1000 per cent. *I say—let's print it!*"

And they did.

The training program, as completed, consists of six illustrating manuals, 5½ by 8½ inches in size, and averaging fifty-five pages each in length. The six manuals are presented in a collapsible black fabrikoid container. The books are printed on high-grade ripple-finish book paper and saddle stitched with double-weight covers, trimmed flush. Although the text matter in each book is printed in black, all titles, subheadings, and decorations are printed in extra color. The second color for each of the six manuals differs from the others. Tan and black

were used for the cover of the first manual, and tan ink is used as the second color in the printing of the text matter and illustration. The color combination of book number two was black and green.

In order to be able to make use of the non-glare ripple-finish paper, halftones were avoided throughout the entire program. All illustrations were produced on ross board and coquille board, from which line plates on copper were made.

In conjunction with each of the manuals is a series of printed practical problems which the representative must solve in writing, upon completing his study of a section. These are forwarded to his personal training instructor, who reviews, grades, and corrects the representative's solutions. The corrected paper is then returned to the representative, together with a set of printed solutions. A half dozen other printed forms—beginning with the enrollment blank and concluding with a certificate of completion—are part of the program.

The manuals, problems, solutions, and other printed forms made a good-sized printing order—one which any printer would welcome in his plant. And this is but *one* of many training programs which are created by leading financial institutions, manufacturers, associations, wholesalers, and retail interests in the course of an average year.

All in all, the field of sales training, employe training, and industrial training is a market which could add more than \$1,000,000 a year to the volume of the printing industry. But, if this volume is to be added, it must be brought into the industry through *salesmanship*. If there is any institution in your community which employs a large number of salesmen or workers, talk to the sales manager—and the personnel manager, too. Talk to him on the basis of the above remarks. You may find yourself face to face with a man-sized order for printing.



House-Organ Parade

Reviewed by ALBERT E. PETERS

WELL, FRIENDS, we'll begin with a little lecture on *monotony*—and that's fair warning! Our remarks are aimed at those Editors who Cling to Their Formats, come snow, rain, or shine. Frankly, we believe it's inertia that causes them to do so—it's always easier to stick to a pattern than to cut out a good new one. But it's hard to conceive of *copy* dynamic enough to stand being presented in the same old way, month after month. Very few Editors are *that* good! Very few *formats*, as a matter of fact, are that good. And even if they're top-notch, it's a shame to be so single-tracked. There's colored ink out in the shop yelling to be used; new cover stocks crackling with importance; stimulating new techniques of illustration too novel to neglect. This is not to say that we favor revamping a house-organ's physiognomy and personality every two or three months. Stick to your guns, if you will. But fire an unexpected shot now and then—just to wake 'em up out in front!

Dignified, Drab, Dull

While we're in the lecturing mood, we think we ought to wag a reproving finger at The Creveling Press, Brooklyn, New York. (Nobody asked us to, but we received a copy of the Creveling house-organ so we feel we're entitled to put in our two-cents' worth.) Creveling's little publication, *ImPRESSIONs*, is a 4½ by 6¾, eight-page-and-cover affair. Certainly we don't object to its restricted size, for some of the best house-organs we have ever read have been no larger. But we *do* feel that the extreme restraint of the thing has materially reduced its effectiveness. Gray stock has been used throughout, and the text pages, while neat, are decidedly "gray" in feeling. The whole job seems to be an understatement, and we can hardly imagine anyone leaning over so far backward to avoid anything that might smack of "display" or "color." We may be doing the Creveling people an injustice, because the November issue is the only issue of *ImPRESSIONs* we've seen. Maybe they put out just one number like this—for contrast. We hope so. We hope the next copy we see will look more like a magazine, less like a moth.

Simple, Readable, Convincing

In line with the above remarks we'd like to hand a small bouquet to *The Ink Spot*, published monthly by M. P. Basso and Company, Incorporated, New York City. This house-organ, like *ImPRESSIONs*, contains only eight pages—and has a gray cover (4¾ by 7¼). But there the similarity ends. For one thing, the inside covers have been overprinted with wide rose-color bands carrying constructive suggestions for getting fresh effects into printing. "Inserts" and "cut outs" are recommended. For another thing, the cover itself constitutes an excellent demonstration of a novel printing effect: a view of Melrose Abbey, dark gray on the light gray stock, printed by means of a line cut made from an unretouched photograph—very refreshing. Copy on inside explains that this is "a striking

example of the way an engraver can make an ordinary subject interesting and important." And the copy continues: "The printing of the picture is simple enough; a single impression from a line cut. It is the way the line cut is made that is so unusual and interesting. Instead of the customary artist's drawing in ink or crayon this plate was made direct from an unretouched photograph. . . . This brings us a point often overlooked by printing buyers. Engravers have a vast amount of knowledge which is at the service of the man who buys printing" *et cetera* and so on.

This is good stuff, probably the best stuff a printer can pass out. The visual evidence is presented, plus a short clear description of the process, plus a boost for a contemporary (the engraver). Very simple, very readable, very convincing. Or so it seems to this department.

Straight-forward Job

Just as a matter of record let's skim over the contents of this eight-page house-organ, *The Ink Spot*. Lead article (1½ pages) is a reprint of a portion of an article from a graphic arts trade journal, entitled "How Printing Helps Sales." Nothing particularly new here, but sound advice by an authority is quoted. Next, "Pointers in Planning" (1½ pages) containing suggestions for the man who lays out printed pieces. Then two pages, "What Paper Shall I Use?" evidently part of a series dealing with various types of papers. Next appears a human-interest story, a "true" yarn about a modern sea captain and a child-like Norwegian sailor (1½ pages). Next the note on the cover illustration, mentioned above. Finally, three jokes—tried-and-true old-timers—to fill out the last page. This, we submit, constitutes a very satisfactory little package of printing persuasion. It represents, to our mind, a good, average house-organ. It hasn't all the "sparkle" it could have, but it does such a neat, straight-forward job we can forgive its shortcomings.

Paper Odds and Ends

"With our usual liking for producing results at the most economical cost, we have used up a lot of oddments of paper for this issue," stated a recent paragraph in *The Vase*, renowned house-organ of The Vase Press Limited, Thrapston, England. This is a good trick that other printers might well employ, using the odds and ends of stock left over from previous jobs. *The Vase* takes pains to point out that any of the paper used is obtainable for the customer's own work.

Newspaper Copy Into Folder

Printing its house-organ material first in a local newspaper and then reprinting it in folder form for distribution to its out-of-town customers and prospects is the unusual procedure of the Keller-Crescent Company, Evansville, Indiana. For fifteen years the organization has used advertising space in the Sunday editions of the *Evansville Courier and Journal*. One series of advertisements was called "The Printing Parade," the copy dealing with actual jobs

produced by the company. Another series, headed "Flashes from the Field of Selling," combines Keller-Crescent "case histories" and interesting news items of current developments in sales promotion, packaging, product design, display, and advertising. About two years ago the company started to print excerpts from these advertisements in a self-mailing house-organ, *Flashes*, a 10 by 12 sheet, double-folded. This is produced by means of offset lithography from typewritten copy, and is reported to have done much to popularize the company's offset department. The lower right-hand corner of each sheet is perforated to form a business-reply card for inquiries and requests. Lots of the cards, says Keller-Crescent, come back. Very logical that they should.

Little Plums, Too

Keller-Crescent's house-organ, *Flashes*, goes twice a month to customers and prospects whose primary interest is in advertising and sales-promotion material. To those of its customers who make use of commercial printing, the company sends out another house-organ, *The Blotter*. This is mailed monthly to a list of some 1,500 names, and has been published continuously since October, 1922. *The Blotter* is just what its name implies. A number of illustrative treatments has been used, perhaps the most interesting of which is seen in the current "sports" series. For this, a distinctive art technique was developed: the figure of a diver, for example, is drawn in three different positions, each slightly lapping the others, giving somewhat of a "movie" effect to the illustration. Keller-Crescent feels that *The Blotter* does a big job of building good will for the company and of paving the way for its salesmen's calls.

Here's a bit of copy from a recent blotter mailing: "From time to time we hear people say, 'I thought Keller-Crescent printed only catalogs and big runs of advertising printing. I didn't know you did general commercial work.' Most assuredly, we do 'job' printing—and we do it with the same care and skill that we devote to large orders and longer press runs. . . . Keller-Crescent isn't too big for small jobs!"

Merry Christmas Issue

Doubletone paper—light green on one side, a darker green on the other—is used to good effect in "The Merry Christmas Issue" of *Prints of Paris*, house-organ of the Paris Printing Company, Kansas City, Missouri. The right-hand margins are "stepped" so that the two shades of green are visible between the front and back edges of the bright red cover. Lots of color at little cost! Very cheery!

Matchbox Sparks

Scintillating is a reasonable term to apply to *Sparks From the Matchbox*, monthly eight-page magazine (5¼ by 7¼) issued by the International Printing Ink Corporation, New York City. The text is principally concerned with inks and the promotion of "The IPI Matchbox," an ingenious color-matching and mixing kit. A recent cover portrays a grouping of precious stones, brilliant against a solid black background. The "color-urge" is swell!

On With the Parade

Are we overlooking your pet house-organ? Maybe we're not on the mailing list. Specimens sent to this department will be acknowledged cheerfully, and if you send along brief comment, explaining your aims and the results you're getting, so much the better. Come one, come all! We speak without fear or favor. Yoicks!

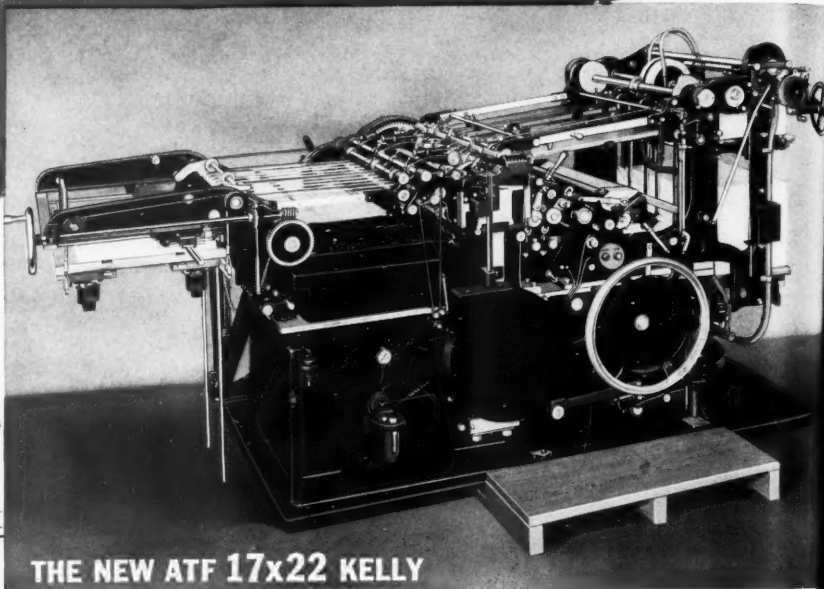
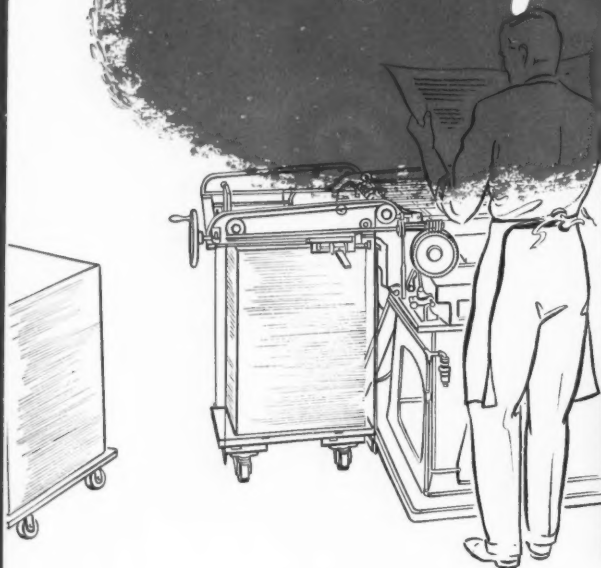
Kaufmann Script Kaufmann Bold

- Two new type faces you will find both **useful and profitable** . . . They meet the demand for a legible connected script . . . They can be used in every sort of printing and advertising

American TYPE FOUNDERS
200 Elmora Avenue, Elizabeth, New Jersey



Built to be **THE BUSIEST PRESS** *in your plant...*



THE NEW ATF 17x22 KELLY

...and the most profitable **THANKS TO HIGH QPA***

● Are the bulk of your jobs in multiples of $8\frac{1}{2} \times 11$? If they are, you should see the New ATF 17x22 Kelly. Here is a modern press designed to run this important work with minimum waste. It covers a full 17x22 form, and there are a dozen features built into it for profitable, fast quality production. Top speed is 4200 an hour, but the High QPA* it turns out makes it a real money-maker. Shutdown time for makeready, corrections and wash-ups is reduced. Form and cylinder are easily accessible with the swing-back delivery and easily lifted feedboard. Fountain roller comes out. Re-

loading feed table, automatic lubrication and lowering delivery save pressman's time. Ample distribution with new Pyramid Inking mechanism assure plenty of well worked-up ink at top speeds. Accurate register is guaranteed by tumbler grippers, side register control while press is running and other mechanical improvements. A high quality impression is due to the tremendous pressure possible and a perfectly rigid bed and tracks mounted on a 1200-pound one-piece column. Investigate the possibilities of economy and profits of this important equipment. See your ATF Salesman.

FREE! Illustrated literature for plant owners and pressmen. No cost or obligation. Write your nearest ATF Branch.

***QPA** is quality production average, the average production of well printed sheets you can expect and get from a press. QPA is the true measure of press profit possibilities.

American **TYPE FOUNDERS**

ELIZABETH, NEW JERSEY • Branches in Principal Cities

Types used: Stymie Family, Franklin Gothics, Kaufmann Script and Kaufmann Bold Printed on Kelly Press

Specimen Review

BY J. L. FRAZIER

GAZETTE PUBLISHING COMPANY, of McKees Rocks, Pennsylvania.—The Press Card identification is nicely handled; in fact, we would like it very much if the two lines in the center were not so crowded, and if a less extended style of type were used for the last line. This is too wide to harmonize in shape with the other types used on the card in question.

HARRY W. HARRINGTON, of Milford, Delaware.—While the card of Jane Welch Harrington is arranged in a satisfactory, if static and centered conventional layout, the three types are unpleasant, inharmonious, and old-fashioned. These are Engravers Roman Bold, Copperplate Gothic, and Parsons. If the types were even 1930 models, this same arrangement and display would pass muster. It's the combination that jars.

PRESS OF H. N. CORNAY, New Orleans, Louisiana.—Yes sir, no one receiving the announcement of Gala Night at the Southern Yacht Club would doubt that a big time was to be had by all! Solid circles, sometimes overlapping, are printed in many different colors all over the 4 by 8 card. Indeed, balloons are so thick above the diners, shown in silhouette at the bottom of the card, that the type is in a haze. But it's all right here; one can dig it out and, as already intimated, one will be fully aware there is to be, or was, a big party. Nice going!

WILLIAM ESKEW, of Portsmouth, Ohio.—As between the old letterhead of the Board of Elections, in centered style and set throughout in Copperplate Gothic—now as old-fashioned as Cheltenham—and your reset in a smart up-to-date cursive and a chaste light-face roman, there is no basis for comparison. The first is emblematic of all that's old and ugly; the second of all that's new and attractive. Our only suggestion is that this letterhead may be a trifle too ornate. But there's no question about the vast improvement. Nice to see this creative work!

FRANK W. BLACK AND COMPANY, of Chicago.—The series of cards for A. Starr Best, in the main, fairly sparkles. This is because contrasts of strikingly different types are employed. However, if you will analyze the various cards you will note that on those containing a considerable amount of copy, and on which the space is therefore crowded, contrasts such as of Cubist Bold with Trafton are not as satisfactory as they are where there is considerable open space. Remember, such contrasts are like a dash of pepper—something to be used lightly, with considerable discrimination. This, though, is just a gentle reminder of the fact that one can go too far along the "contrast" road. The presswork on your specimens, as usual, is of the best.

A zealous opponent of mediocre typography, the Machine Composition Company, of Boston, loses no opportunity to tell its story and spotlight its slogan, "The Composing Room of New England"

Items submitted for comment in these pages must be sent flat, not rolled or folded, and must be plainly marked "For Criticism." Review of specimens cannot be made by mail

WE HAVE ALL THREE

MONOTYPE
LINO TYPE

3

HAND SET
COMPOSITION

Today, whether you use a Ford, Zephyr, or Lincoln you are certain to reach your destination, having an accident. Almost any car will get you there, if that is the prime purpose. But you can't deny that the Lincoln, as it is driven in the instance of the "couple's hotel," creates more interest and attracts more attention than either of the other two.

In purchasing a car or type-setting one must give due consideration to the ultimate purpose.

In deciding whether to use linotype, monotype or hand composition, ascertain the function of the printed job. Each method, like each car, was designed for a specific service and, therefore, initial cost is beside the question.

We have all three and, consequently, have no awe to grind. We will be pleased to assist you in deciding which of the three will do the best job for the particular problem. Our composing room service is planned for today's demands.

MACHINE COMPOSITION COMPANY

"The Composing Room of New England"

470 ATLANTIC AVENUE • BOSTON, MASSACHUSETTS

MACHINE COMPOSITION COMPANY

The Composing Room of New England



470 ATLANTIC AVENUE
BOSTON, MASSACHUSETTS

New England Agency for the Continental Typographers Association, Inc. and the Modern Type Foundry, Inc.

It's Your Deal, Mister

THAT COUNTS

"All I know is what I read in the papers" was the introduction of the late humorist and philosopher Will Rogers. There was a real reason in those words, because more of us are influenced by the signs heads we read "New deals" and "raw deals," especially "boondoggling," which gives us in the headlines of the daily press, give us cause for worry and something to blame for poor business. But, aren't we too busy with the other fellow's troubles to consider the fact that "it's your deal, Mister, that counts!"



Machine Composition Company

470 ATLANTIC AVENUE, BOSTON, MASS.
"The Composing Room of New England"

IT'S fun TO BE FOOLED

BUT... it isn't fun to

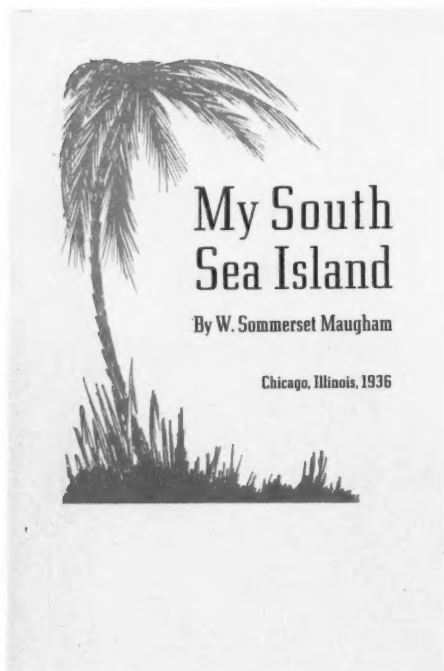


You marvel at the magician, and feign and sleight-of-hand ban. Yes, it's fun to be fooled... be self. You fool yourself when you purchase of composition service.

Give consideration to the reputation he organized and equipped to. Has he capable, trained executives to interpret correctly your requirements if you don't want to turn the job over to us... almost most of our services. Fine copy in monotypes, and composing room.

Machine Composition Company

470 Atlantic Avenue • Boston
Liberty 1923-4-5-6



Designed by Rex Cleveland; Black Cat Press, Chicago

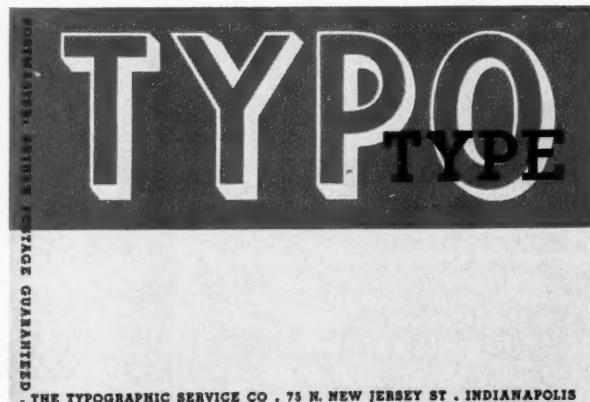
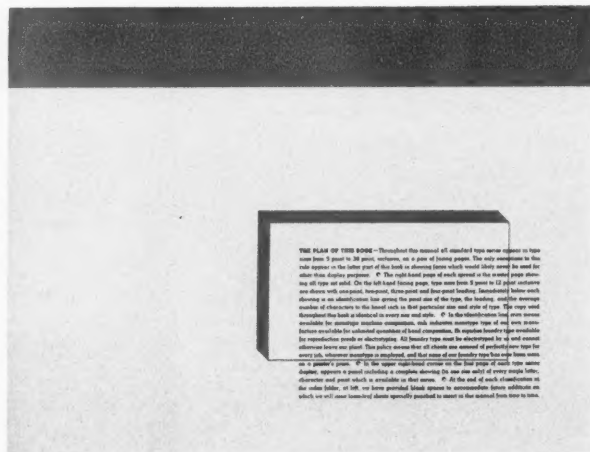
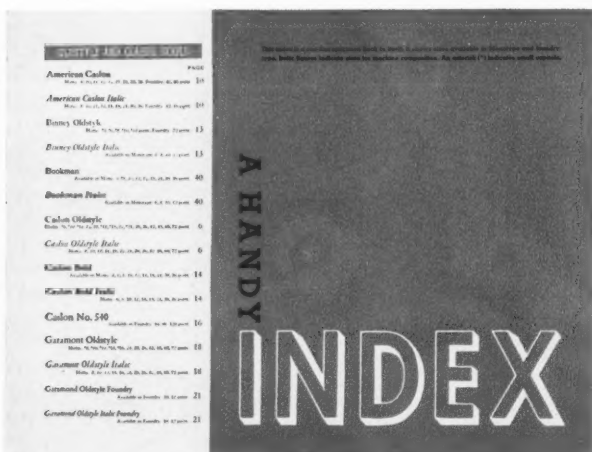
DIRECT MAIL PRINTING COMPANY, of Chicago.—Aside from the fact that the blue, a tint, is too weak, your folder “An Important Event” is interesting and effective. The tint is quite all right for the background of the picture but entirely too weak for the initial “A” of the title, especially since the paper is also a blue tint, almost as strong as this ink color. Too, the vertical rule band on page 1 is too black for the picture. While the rules between lines on page 3 do not stand out unduly in the delicate blue, still, they make reading a bit difficult and, what is more to the point, make the page too ornate. With such characterful type as Eden it is advisable to hold ornament to a minimum.

CINCINNATI TYPESETTING COMPANY, Cincinnati, Ohio.—The program and menu for the Dinner Dance of the I. T. C. A. convention is a symphony in brown; its beauty makes very clear the merits of this particular color. Basic stock is a light-weight buff or India-tint cover. Printing is in a very smart light-face type in deep brown. The real stunt is the oval and decidedly glossy photograph tipped on near the top of the first inner page. With the cover “double French style” die-cut to conform, the picture serves on both the cover and the page bearing the welcome of local trade typesetters. The value of contrast, and the sparkle it may be expected to develop, is demonstrated by the very glossy picture showing against the soft dull paper and the inks used in printing the design. Finish,

which reflects quality, is added by the use of dark brown colored cord to tie the booklet.

NEW YORK TRUST COMPANY, of New York City.—By putting a Plastic-bound book into board covers you have achieved a notable result. And the reasons why you have handled “1936 Amendments Affecting Wills, Trusts, and Estates in New York,” in this manner are worth noting: (1) It is desirable that the pages of a reference work lie flat; (2) the title is visible on the backbone when the volume is filed in a bookcase; (3) the combination of a modern binding device and a standard outside cover gives to the volume a complete and finished appearance, one not likely to offend “conservatives.” These are all valid points, and our only comment would be that “conservatives” had better get over their objections to Spiral, Wiro, Plastic, Cercla, or similar-type bindings because the “rush” has only just begun in that field.

MARBRIDGE PRINTING COMPANY, of New York City.—Similar in design, but with the different forms having that “family resemblance” considered desirable from the standpoint of advertising qualities, your stationery ranks high in basic design in the first place. In fact, it is decidedly characterful. There is, first, the name “Marbridge” in distinctive, chaste lettering in the center, with “Printing Company, Incorporated” appearing below in delicate sans-serif decidedly smaller. On the letterhead these are in brown. Below them is a reverse-color band, olive-green, extending



“Cartoon,” humorously introduced by a Chicago type house, by means of a mailing card, 5½ by 8. Type black, decoration orange. One of a series

At top, two pages from spiral-bound type-specimen book, 9½ by 12, in bright blue and black on white. Company’s shipping label is also shown

full across the sheet, in which the address and telephone appear; the stock shows through, of course—a buff harmonizing beautifully with the inks. The two lines mentioned, and the reverse band in the second color, are the distinguishing features which tie all the forms together. There is nothing we can see in this work that suggests the need of change or correction.

NUMBER 22 of the series of folders and booklets of the Detroit Typesetting Company, each of which has demonstrated some particular type in appropriate use, contains excerpts from "Popular Fallacies," by Charles Lamb. It exemplifies the use of Bodoni in the way Giambattista himself employed his great type creation. And when we see the "Book" version in such a readable size, and so nicely, that is widely, line-spaced, it should convince anyone that this style is one of the best available to the printer and typographer. Happily, the paper is a parchment-like grade, just rough enough to require the proper amount of ink necessary to cause the type to show to best advantage. Indeed, one of the merits of the pieces issued thus far has been that they demonstrate the proper relationship between type and paper. And it *does* make a difference—the paper that's used.

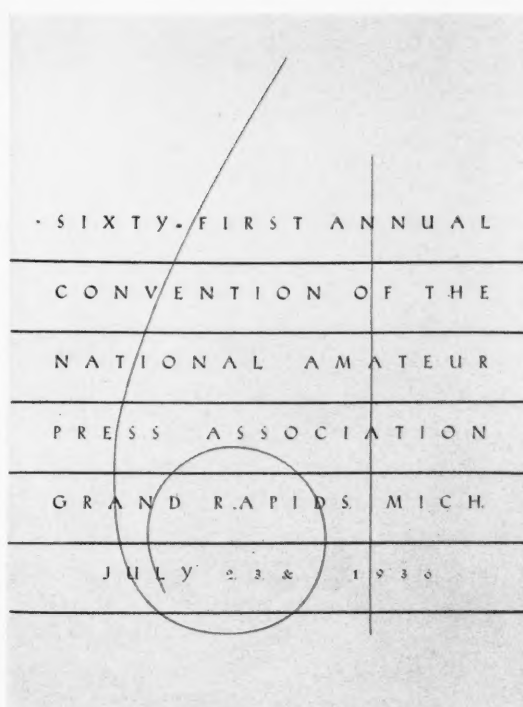
ARNOLD WILKEN, of Hammond, Indiana.—Such a large amount of copy as appears on the card for the Standard Commercial College should never have been set wholly in caps; and the result, so far as clarity is concerned, is worse as the type becomes blacker. Fur-

thermore, display as a rule should be stronger than body, and here with Cheltenham Bold body we find the largest line in a relatively light and graceful letter (Goudy Handtooled). Then, to add to the mixture of faces, always hurtful, there is a line in Bodoni italic, widely letterspaced, in contrast to the solid setting of the other lines, and a small line in a light modern roman. Finally, the periods used as ornaments in the centers of the two open areas, while small, are like bull's-eyes; they command more attention than anything else in the form. Why so fearful of white space? Better by far have left these two areas open.

CLAUD CROSS COMPANY, Fort Worth, Texas.—"New Faces to Fit Modern Needs" is a folder with definite points of interest, including a particularly effective unconventional layout. However, the words "New Faces" on the title in a delicate popular cursive letter, with "to Fit Modern Needs" in condensed gothic widely letterspaced, present an example of how not to associate types. One is beautiful, the other crude; there are no common points to make their use together satisfactory; and, furthermore, all of the words logically should be in the same type and closer together. It appears as though the interesting rule arrangement was the determining factor rather than the copy. There is no need to mention the contrast of types on the inside pages, where again the layout is interesting. Here an additional fault crops up: Those text lines are too closely spaced and would have a much better appearance with one point more between them. A natural layout and display, in the manner the copy dictates, is the best layout and display to adopt.

R. J. REAPP PRINTING COMPANY, of Akron, Ohio.—Printing the letterhead for the Auto Show on metallic (aluminum-) finished paper is quite a stunt! Even a circular letter on such characterful paper would be read. Surely, therefore, no one receiving a typed letter on the paper would fail to be deeply impressed. Layout and typography are excellent. In red, the words "Auto" and "Show" form a bracket around the upper left-hand corner, the former being on the side (the tops of the letters outward). At the right of "Show" and across the top, two lines appear in black, giving dates, place, *et cetera*, and there's a line across the bottom with the association's emblem in the center. So, readers, you who are harassed sometimes by the problem of what to suggest in the way of something new and different, consider metallic papers for letterheads and envelopes. Our only criticism of the work in hand is that the bluish red is too dull and the two lines in black across the top are crowded.

SENTINEL PRINTING COMPANY, of Indianapolis, Indiana.—Colorful Scotch-plaid paper stock makes an appropriate and striking cover for your 4 by 9, board-bound booklet, "114 Ways to Save Money on Your Printing." Inside pages, on cream-color laid paper, add to the distinction of the job. The various text sections, printed in black, are set



Not a flawless booklet cover, but an interesting one. Large figures "61" are in red, remainder of type in a dark blue. Designed and printed by The Mayhew Press, Grand Rapids, Michigan

12 points of service . .

TYPOGRAPHIC DESIGN

ADVERTISING ART

HAND COMPOSITION

LINOTYPE

MONOTYPE

TRU-TONE

PHOTO PROOFS

LEAD AND WAX MOLD

NICKELTYPES

ELECTROTYPES

MULTIGRAPH PLATES

STEREOTYPE

NEWSPAPER MATS

HACKER CUT RECTIFYING

. . . and each distinguished for its high standard of craftsmanship. Used together, these pre-printing services are your assurance of printed matter that will sell.

**AMERICAN TYPESETTING
CORPORATION**

847 SOUTH CLARK STREET - CHICAGO - HARRISON 9495

Twelve selling points, clearly and emphatically listed on a white blotter—the type in black, the rules, number, and dot in a most effective bright red

MODERNIZED TYPOGRAPHY

by
JOHN W. SHIELDS
Complete Typographic Service

This Bridgeport, Connecticut, typographer's piece, French-folded, is 8½ by 11, the upper half of the cover in black (reverse plate), the lower half in a reddish brown, overprinted with black type. Back page carries a listing of all faces available; inside spread lists a few pertinent "reasons why." Effect of whole is modern and progressive—exactly what Mr. Shields intended here to imply



Cooper & Budd, Limited, of London, England, features the monotype caster on its house-organ cover. Black, type in green



Announcement, 5½ by 7, in black on silver stock. Shake, sir!



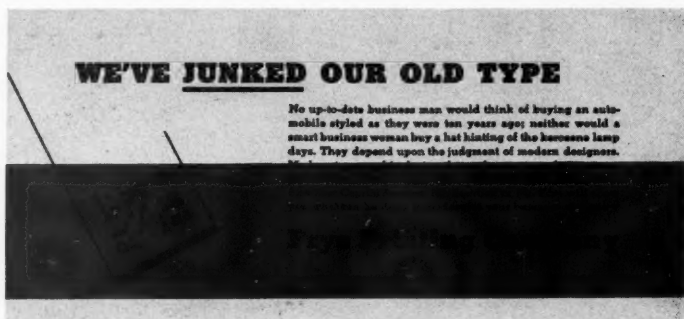
Red and brown on orange stock—an atmospheric cover, 9 by 6. Credit Charley Schlosser, of The Metropolitan Press, Seattle

apart by means of one-point rule boxes, printed in green. Throughout the booklet, at each section heading, is a sketch of a Highlander, also printed in green; and green thistle decorations are spotted through the pages. Best of all, you've packed a lot of valuable information into your text, under headings such as: "Size and Number of Pages," "Envelopes, Mailing Cards, Postage," "Color and Ink," "Engravings and Electrotypes." Altogether, this first-rate piece of promotion ought to do you and your customers a great deal of good. It gives the impression of having been produced by a printer who knows his business to a T. A credit to your 114-year-old company!

S. THEO MCINTOSH, of Chicago.—Your booklet, "Announcing," is very good in the main, though on the front we would have omitted the scroll ornaments—in the first place because the solid triangles in blue in the upper left- and lower right-hand corners are ornament enough, and in the second place because these delicate scrolls are of a design suitable for use with a contrasting type like Bodoni, rather than with the square-serifed Memphis that is used for the title word set slantwise and conforming with the angle of the blue corners. Incidentally, the two front leaves are shorter than the width of the four back leaves. On the second leaf, the words "The Blue Streak" (referring to the linotype machine) also are shown slantwise. On the wider pages following appears text advising of the addition of two new series. While the blue makes a very good color on the tan paper, as far as harmony is concerned, and while the type is bold enough to stand out even on the relatively strong paper in the relatively light ink, we believe that for the sake of relationship the blue should have been just a little stronger.

BAILEY-KING PRESS, INCORPORATED, of Bloomfield, New Jersey.—Your opening announcement is excellent. It suggests happy days for buyers of printing in your territory, if they have not known them before—happier days if they have. Effective use is made of the short-fold idea. At the left, on the front, there's a band one and one-half inches wide, made of parallel rules and printed in color. Near the top the initials "B" and "K" appear in a rectangular reverse-color plate, while the word "Announcing" appears near the bottom of the page, the start striking over the red band, the end finished off with large periods indicating that the reader is to turn the page. Along the right-hand side of the third page there is a narrower band of vertical rules in red, the width of the band making up the difference between the width of the two folded pages, so this band serves for color with the folder closed or open. At first sight, the piece makes a good impression, and typography of the inner spread is attractive. Personally, since a mass of italic is rather difficult to read, we'd suggest adding one-point leads between the lines on page 2. Anyway, congratulations.

REEVES PULLEY COMPANY, of Columbus, Indiana.—We can't imagine any prospect who wouldn't be intrigued by the appearance of that little thirty-eight page booklet, 4½ by 6¼, "Speed Control at Work." The dark blue suede-paper cover, on which the cover design and the title have been stamped in gold, provides a very rich effect; and the die-cutting, cleverly handled, gives to the flat surface the outline and appearance of a three-dimensional volume. This effect is partially obtained by including a view of the spine, in proper perspective, in the cover design. Two-tone stock (white and gold) has been used for end papers, and the



Top: Purple blotter stock, with type in white and black, compliments good type job. Bottom: Ben Wiley, Springfield, Illinois, uses black type, yellow band, pink stock

gold surface, protruding above the book-shaped cover, gives the appearance of gold-edged pages. Left-hand pages inside carry bled halftones of various Reeves installations; right-hand pages embody descriptive text. It's a noteworthy piece of direct mail throughout, credit for the mechanical production of which must go to the Bookwalter-Ball-Greathouse Printing Company, Indianapolis, Indiana.

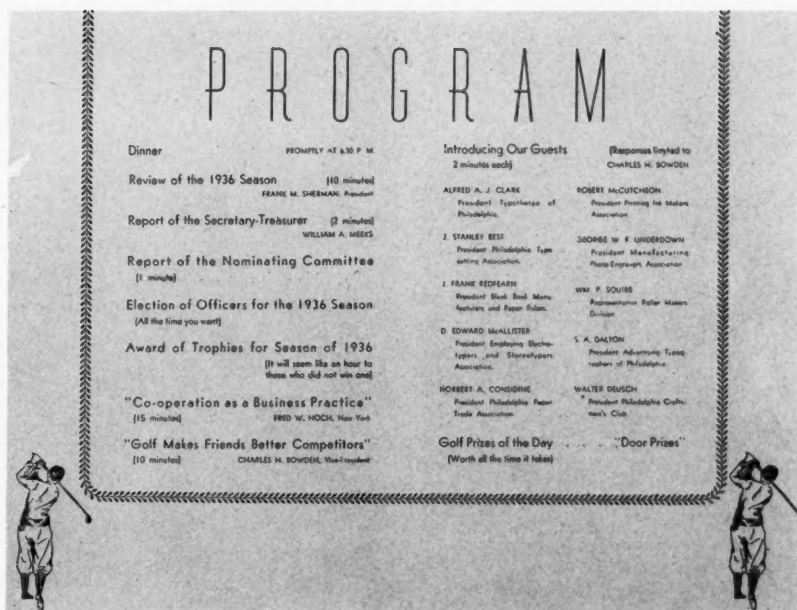
KEYSTONE PRINTING SERVICE, INCORPORATED, of Waukegan, Illinois.—On the whole, the souvenir book of the Lake Forest Horse Show is better than most such advertising booklets. Relatively few type faces are used in the advertisements—a good feature—and, as a rule, they



A lively outfit put out this lively invitation with reverse plate in a light green, ornaments in gray

are nicely arranged and effectively displayed. Presswork is excellent. The cover is striking, with characterful lettering over a background picture in orange featuring an Indian head of large size. In view of the large amount of surface covered by this bright color, which makes the page too warm, we suggest a deep red or brown would be better. Action is given to the page by a picture of a horse hurdling a bar, the "bar" being a crossband near the bottom of page with the line "Onwentsia Club" above and dates in reverse color in the band, both of which, with the outline of the horse-and-rider picture, are black. The only serious fault with typography inside is the use of the out-of-date Parsons for major display on program pages. With text in light sans-serif this display should have been set in the same, or in the medium bold of the same general style, to improve the appearance not only through harmony, but by the use of a better type form as well. Anyhow, it's a book you are justified in feeling proud of having produced.

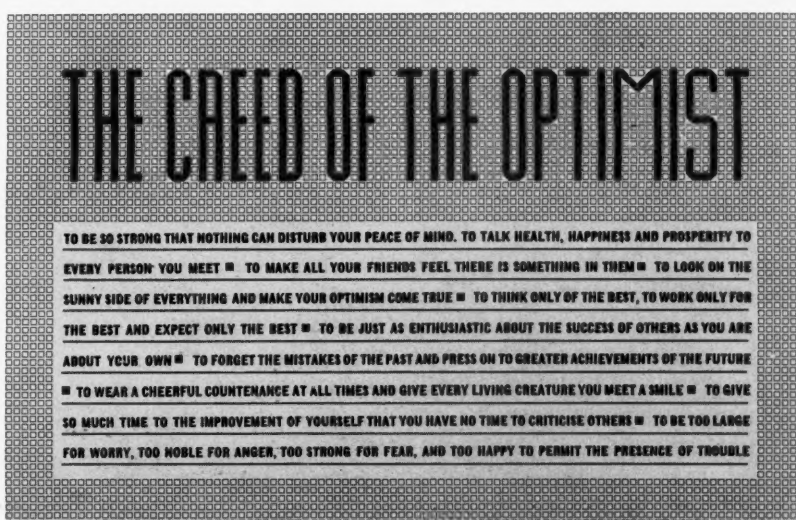
PAUL A. CLEMENS, of Seattle, Washington.—We are inclined to agree with those who have criticized your personal or semi-personal letterhead—the one with name, business, and address all in a single small line at the top, in light-face type and, furthermore, printed in delicate blue ink. We consider the address is overemphasized in relation to the name, though some poetical license must be given. However, we feel the selection of the ornament, a branch of leaves, is



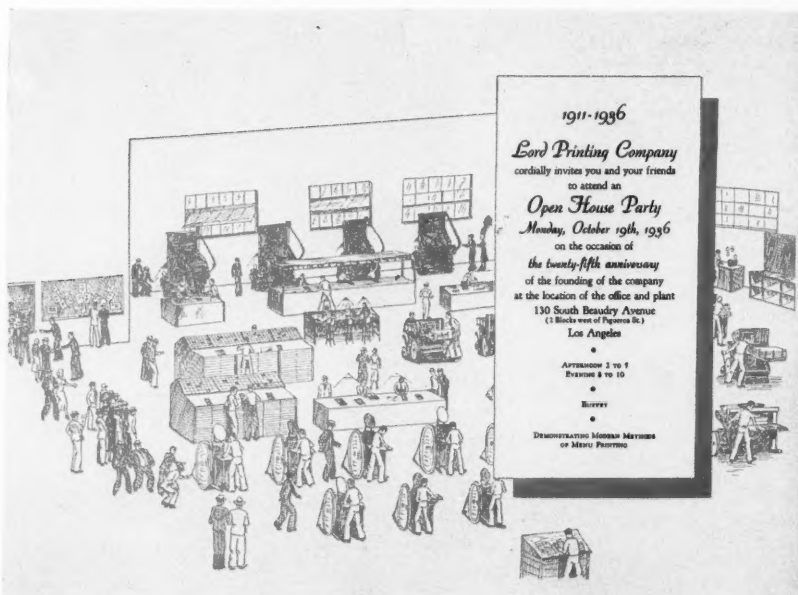
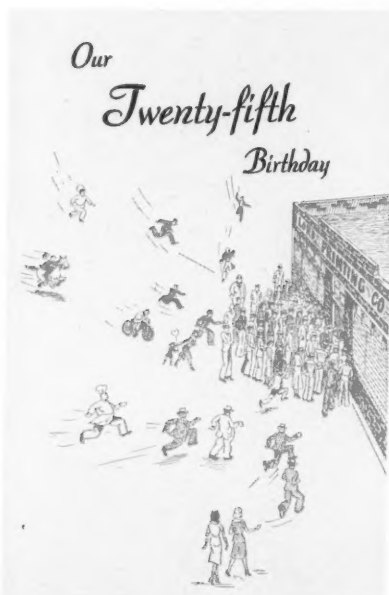
Inside spread of folder (cover at left) has headings and border in green, type black, well arranged

ill fitting, and that small bullets, perhaps in a second color, would be better to set off name and "printer" from the address that follows. Again, the nature of the design (?) is such that there should be a margin on the right equal to that on the left, whereas it is much greater. Circumspect letterspacing of the name, perhaps, for emphasis, thereby making the line somewhat longer, and dropping it so there would be equal margins all around the top, would mean decided improvement. Best of the letterheads is the one for the Typographical Students Club, though the smaller lines are too weak in the delicate blue ink used on the blue stock. Indeed, with the line "of Seattle" so widely letterspaced it is scarcely visible at all. This was a very bad error. Arrangement of the letterhead for North Hill Community Club is satisfactory if not inspired. However, the small lines in Copperplate Gothic look spotty and are not in harmony with the brush-script face used for the two main lines.

TYPGRAPHIC SERVICE, INCORPORATED, of Philadelphia, has issued a remarkable brochure. It is entitled "An Appreciation," the words appearing in two lines of one of the extra-condensed Bodoni-like letters in black inside a scroll panel in rose on the cover of very rough white paper. Page size is approximately 10 by 13 inches. The use of a cord tie adds impressiveness to the really characterful typographic design. Personally we do not admire condensed types when letterspaced; we realize it is a vogue, yet faces of this sort were designed to save space, and no type, condensed or otherwise, looks well when excessively letterspaced. Inside are four pages only; the French fold, however, gives bulk. On the first inside page, in a scroll panel similar in key to that of the title on the cover, appears: "September, 1936, being our largest month, Typo takes this opportunity of thanking those who made it possible." Then the real thing, the center spread, with text on both pages



Another of the ingenious monotype setups that appear from time to time under the imprint of Lee & Phillips, Incorporated, New York City. The type is in black; the decoration and border in blue



Specializing in menu printing, the Lord Printing Company, Los Angeles, took advantage of its twenty-fifth birthday as illustrated above: cover and inside spread of the stimulating 6 by 9 1/4 folder shown. Illustrations in orange, on light orange stock; type is in an effective dark brown. Excites!

set close to the fold and with very wide front and bottom margins. In each instance the text is broken for a space, about one-third of the way down, for side heads of three lines, the same being in scroll panels in color similar to that on the cover and title page, and in the condensed bold type. Text on both pages is set in regular Bodoni. On the left-hand page the head reads, "To our clients . . . you made September the greatest month in our history," and on the right "To our staff—whose coöperation made this record volume possible." Nice sentiments, we say, and dressed in fitting manner.

ASSOCIATED PRINTING COMPANY, of Stockton, California.—In layout, typography, and presswork the specimens you submit rank high, the letterheads for Stockton Tile Company and Humphreys School of Business being outstanding. In the former, however, the word "Tile" in Trafton Script, between "Stockton" and "Company" in caps of a light square-serifed face, seems small in relation, especially as it constitutes the significant display work, although the change of face sets it up. It is more a case of balance of sizes. Your business card in black, green, and yellow is a knockout! Near the upper left-hand corner there's a solid circle in yellow, extending from either side of which, diagonally, and bleeding off at left and top of card, is a green rule. To balance up there is a twelve-point yellow band at the bottom edge of the card. Now, near the top, and in a smart cursive, is the name in black, as is all type, the start of it being over the circle. We consider Mr. Lindholm's name, in light Egyptian, too strong in proportion to the name of the company. But the paper is a big factor, being the pearl-like Crystallon, recently developed. Indeed, there is so much charm in the paper itself that perhaps even a less strong design might have been worked up on it. The "Port of Stockton" and "Ghost Town" folders are exceptionally well done, though the red used for heads in the former is too bluish. Since the picture on the front is not process, which would make the use of the particular hue essential from the standpoint of economy, we suggest that a red like vermilion, inclining to orange, would have been preferable. The general effect, however, is excellent throughout.

WEYMOUTH VOCATIONAL SCHOOL, of East Weymouth, Massachusetts.—"In the Service of His Country," memorial program of the launching of the *U. S. S. Ralph Talbot*, is representative of the very finest in dignified traditional typography and format. With text in Baskerville, a beautiful book face (the writer's favorite, perhaps), and with display lines, what few there are, in Goudy text (surely the writer's favorite Old English), nothing but praise for the type selection can be given. And, be it stated, except for one or two minor infractions, the handling of the type is equal in merit to the types themselves. First, the two lines of the title in gold on the dark blue cover are too closely spaced, particularly in relation to the amount of open space in the page, on which is featured a halftone of a

midshipman (?) printed on white coated stock, die-cut and tipped onto the rough cover paper. This halftone tip-on is somewhat to the left of the center, and the title below is somewhat to the right, the placement having been skilfully done to give a bit of life without departing too far from the sense of balance and dignity such a book should have. The lines are also crowded on the small title; and the otherwise beautiful title page is hurt by too much space between words of the main and only line thereon set in Old English. Indeed, considering the form of the sub-title, which is long and bulky, the line should be shorter in order to create that variety in measures down a page which adds grace. This, however, is the end of fault-finding. The work is so good that we feel guilty, criticizing at all.

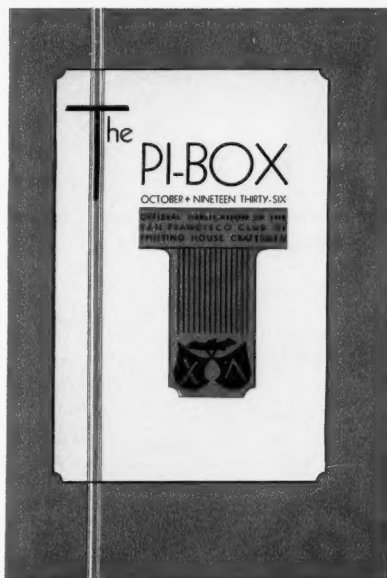
ABEL DYKES, LIMITED, of Auckland, New Zealand.—First of all, your business card scores a ten-strike. Other readers should consider some of its virtues: a vertical black band near the left side, extending from top to bottom of the card, in which, near the top, two type characters with letters "AD" showing are defined in black and filled out with silver. Next, a narrow green band across the card, the black band being broken for it, and on this green band, which strikes just below the nicks of the characters, the name and slogan of the company set in sans-serif type and printed in black. Telephone number appears in reverse (white paper) at the bottom of the black band, other important matter being in the upper and lower right-hand corners. The *Wanderlust Magazine* is commendable, especially considering the conditions under which you work, where limited population means limited circulation and, therefore, a budget with restricted limits. While the pictures in color leave something to be desired when compared with genuine four-color process, they brighten the magazine and are commendable. Presswork in the main is quite good, yet too little ink was carried, especially for the type. As a matter of fact, the light hairline type is too weak for coated paper which "takes" very little ink. We'd like to see the headings a bit blacker, more "colorful," although the change, perhaps, would not mean a great deal to interested subscribers. We admire the standard cover border in which a different picture



Booklet cover by L. A. Braverman, of The Fleuron Press, Cincinnati. Green circle and black band

appears each month; border and lettering are quite well designed, yet we feel the name of the magazine might be larger.

ILLINOIS PRINTING COMPANY, of Danville, Illinois.—We regret we do not share your enthusiasm for the menu of the Plaza Tavern, though the ink on the metallic covers, in a pattern suggesting hammered silver, is beautifully put on. Indeed, the border on the cover, as well as the main display group, is very good and of course there's value in the color scheme which matches the colors of the interior of the tavern itself. However, with the lines of the upper group centered horizontally it was a real error to stagger the lines at the bottom from left to right, and to space them so widely, when the lines of the top group are relatively crowded. Since, too, the secondary group ("invites you to enjoy correct concoctions") is intended to be read right on from the upper group giving the name of the tavern, there should be no ornament between. If the ornament were omitted and the lower group centered and set closer to the upper then, since the border and paper are so good, you'd have a really good result. The inner spread, listing mixed drinks and cocktails with prices (and, incidentally, giving in each case the ingredients) is excellent; so good, in fact as to make us wonder why the cover was not better handled. No fault-finding here. A word, however, about the ad pages, which you say paid for the whole "job" and saved the tavern owner some money. There being so few of these pages, it is a shame that the same style of type was not



Colors: blue, silver, black, red; on white stock

used throughout to give an effect of consistency and to provide the good appearance which usually goes with that effect. The bold sans-serif used in one ad of a page will clash with the light

Cochin used on another. In work of this kind, at least on facing pages, one style of type should be used—or should be made at least to predominate decidedly. Don't you agree?

THE COMPOSING ROOM, INCORPORATED, of New York City.—Upon opening that enormous envelope and pulling out the 12- by 18-inch brochure, one is confronted with a curious, transparent eyeball-and-socket which seems to be floating in a light blue sky and a field of stars. That's all there is on the cover, and if it's supposed to symbolize "knocking one's eye out," we'd say it does just that! Page 2 begins to explain things a little—there's a title: "The A-P-L comes to The Composing Room," but grouped around this are more mystic eyes and several phantasmal pointing hands. Following this is a spread containing highly magnified views of type and an explanation of what the A-P-L (All-Purpose-Linotype) is and what it means to the purchaser of typography. The five concluding pages, poster-like and decidedly unconventional in treatment, wind up the message. The piece was designed by Herbert Matter, Swiss artist, designer, and photographer, now in this country; it was produced by The Composing Room, Incorporated, which states that "it represents . . . a radical turn in American Advertising." A turn to surrealism may not last, but certainly the brochure is outstanding in its field. It was printed with four impressions in offset lithography by the Duenewald Printing Corporation from deep-etch plates made by the Offset Printing Plate Company. The type is letterpress.

ited on the site. A total of six Army dirigibles are working on a 24-hour day schedule. • The first buildings to be constructed on the site will be a \$715,000 airport terminal and two airplane hangars, costing \$400,000 each. Scheduled also for construction this year as part of a \$4,200,000 building program are four ferry slips, ferry terminal, five major exhibit palaces and the paving of roadways. Fifty-five per cent of the above building schedule, or \$2,315,225, is being paid by the Exposition Company, the balance being furnished through PWA allocation. • The architectural plans for the Exposition show a double row of exhibit palaces, running on two axes, at right angles, with a large lagoon and tower on the eastern side of the site. The exhibit palaces will be artificially lighted and air-conditioned. All courts and areas in which visitors will congregate will be in the lee of the high walls of the buildings. Illuminating plans are now being completed to make the Exposition the most spectacular in history. Landscaping of the

Newsy Notes by HAYWOOD H. HUNT

WILLIAM GUY MARTIN, one of San Francisco's Chicago members, breezed into town for a couple days in the latter part of September. This time Guy did not have time to indulge in his favorite sport—bass-fishing. He is expected out again later in the fall—and will possibly be here for the New Year Dinner Dance.

• Another visitor was in the city for a short stay recently—also hailing from Chicago. We refer to Craftsman Freedman, in charge of the offset department of the Manz Corporation. Sorry that both the above-mentioned brethren could not have been present at our September meeting, when Andy George put on a fine knowledge-sharing meeting along lithographic lines.

• Another visitor last month was M. Jackson Hunt of Los Angeles. Jack is in charge of the envelope-making plant owned by the same company, which has the Envelope Corporation here—which means that Jack and Clarence Ayer are pretty close together, and are able to talk shop when they meet. Brother Hunt was returning from a deer-hunting expedition into the wilds of Northern California—where it is claimed that some very large bucks are being made into steaks this year.

• Craftsman Ed Ottman wants his friends to know that he is now located at 431 Clay Street—operating under the name of Ottman Printers Service—where they are invited to call when in need of used printing machinery. We have not been there yet, so cannot make this brief mention into a regular ad for Ed. There's no doubt that Editor Bettman will supply Ed with his special ad rate.

• So long as we are engaging in this advertising business, we must mention the fact that Bill Kemp is now to be found at 420 Market Street. We don't think that he has any Claybourn presses on display there, but we do know that he is in a position to talk business not only on Claybourn presses, but on a number of other lines of printing machinery and special equipment. This, too, is another free advertisement—but what do we care?

Craftsmen's Deals by LEN BARKES

IT IS TO STATE A FACT, now generally recognized throughout the printing industries, that Craftsman have succeeded in organizing the most effective means now in existence for the dissemination of the knowledge gained by the practical experience of the co-operating membership. The spoken and printed word has been supplemented by comprehensive Expositions and other visual presentations designed to promote the proclaimed purposes of our International Association.

• Manufacturers and supply agencies have generously given support whenever their co-operation was solicited, and the more progressive employers have expressed appreciation of the benefits accruing to their interests through the efforts of this organization. As for our membership, its continued interest, loyalty, enthusiasm and devotion speak louder than mere words.

• However, any organization that ceases to grow will sooner or later cease to exist. Growth, for our organization, depends upon enlarging the scope of its activity and continued improvement of methods. The opportunity and the responsibility are ours—the results will be the measure of our executive capacity, so, San Francisco members, let us put our shoulders to the wheel of progress and keep it turning. (We clipped this from the "Montreal Craftsman," monthly bulletin of the Montreal Club of Printing House Craftsmen.—Blue Pencil Editor.)

LONG APPOINTMENTS HOCH • The president of the International Association of Printing House Craftsmen has announced the appointment of Fred W. Hoch, of New York, as Educational Commissioner to succeed DeWitt A. Patterson, of Chicago, who was elected Second Vice-President at the Minneapolis Convention. Mr. Hoch is one of the best known, widely informed, and frequently consulted authorities on practical printing in the United States. He is a prominent member of the New York Club of Printing House Craftsmen.

SAYS O. O. MCINTYRE . . . I don't believe men raised in print shop atmosphere ever get entirely away from the fascinating tug of ink aroma. Today, a friend wrote me: "From the time I first handled the fire, swept out the shop and kicked the platen press in a tiny weekly I have never lost the longing to return to that trade. I make far more money than I could ever have made as a printer, even with my own establishment. But what I do hasn't the romance. In fact, nothing I know has."—S. F. Examiner.

PRINTING IS A GOOD business. It is clean, honorable, respectable. It is celebrated as a trainer of men for higher stations in life. It has many inspiring traditions and legends. It combines the need for knowledge of everything under the sun: mathematics, mechanics, language, spelling, grammar, color, composition, salesmanship. There is indeed no limit to the accomplishments that are required of the printer. The printer is brought into contact with all other vocations and professions. No vo-

Inside pages of The Pi-Box for October (see cover above) were laid out in this form. Type black, bridge in silver and blue. Layout by A. Tommasini

★ Editorial

Closing in on Unfair Competition

GRADUALLY the lines are drawing closer about unfair competition. Two state laws aimed at curbing and stopping unfair practices have been held constitutional. The citations of the Federal Trade Commission, working under its widened powers, are growing more numerous. Major Berry's commission, seeking to regulate hours and wages, also aims at a return of an NRA which will put the screws on any establishment indulging in unfair practices. Various trade associations are undertaking "stabilization programs" of which regulation of competition and elimination of unfair competition are no inconsiderable parts.

In the printing industry, in spite of our rather disastrous experience with the NRA, there still lurks a rather wide-spread interest in any scheme that will tame competition and make it play fair. A difficulty, encountered by those who so believe, is to define unfair competition concretely enough to enable any regulating authority to put its finger on the culprit and his sin. What may be considered unfair by one printer, who has encountered competition in the particular preserve where he is wont to hunt, may not be so considered by the particular printer accused. It is hardly to be expected that the difference of opinion can be settled by a jury of printers. Recognition of this fact is causing "unfair competitionists" to seek state aid in the form of laws. Several of these are now going through tests in state courts, some of them successfully.

Unfair competition is not a new manifestation of distortion of the principle long regarded as "the life of trade." It has existed since the day Jacob "chiseled" his brother Esau out of his father's blessing. When the ethical and moral fibers of a people or a trade or an industry are brought low, as they now are because of the Great War and the Great Depression, unfairness blossoms more abundantly—the old standards of rectitude are allowed to be discarded. Naturally protests and cries for regulation arise. State laws are made. But the same turpitude that caused unfairness is found fighting the law.

Recently, state laws seem to have been standing up under constitutional standards. Many of them avoid the mistakes of the NRA which would have *compelled* the printer to compete in a certain manner. Such a plan is unworkable. He may be shown what is right and what is wrong, and left to choose for himself which way he will proceed, with full knowledge that if he turns right he will not be molested, but if he turns wrong he will be vigorously prosecuted.

The present efforts of the various groups and agencies seeking elimination of unfair competition will be watched with keen interest by all who have a sincere desire to see business done more and more after the precepts of the Golden Rule.

As True Today as Ever

THERE ARE innumerable important and practical considerations to which the alert and progressive printer will devote a portion of his time during the year ahead. Some of these considerations have to do with the welfare of the printing

industry at large; others have an immediate bearing on his individual affairs. Looming large in the latter category is the matter of *self-promotion*—an age-old factor, always important. Unfortunately, there is no law compelling printers to attend to their own welfare; it can only be pointed out, as has frequently been done in these columns, that the printer who systematically takes some of his own medicine is the healthiest.

What Does the Future Hold?

AT DAWN our eyes instinctively turn eastward whence cometh the light of new day. So, at the threshold of a year we turn expectantly to the unfolding of new scenes. As industrialists, printers are deeply interested not only in what confronts their own industry but in what is developing in other industries and the possible effect and influence such developments may have on the graphic arts. All about us are optimistic reviews and forecasts of what industry and commerce are doing or setting about to do or still have need to do to bring about a new era in American prosperity and social happiness.

Combined, the railroads of this country in 1933 purchased only one solitary locomotive; today they are spending millions of dollars on new streamlined trains, Diesel locomotives, heavier steel rails, freight cars better adapted to their purposes, modernization of suitable old equipment. To do the work, thousands of men have been employed.

In 1926, forty-four per cent of the machinery then in place in American factories was ten years old or more; today, due to the lack of replacements during the depression years, the machinery which is ten years old or more has reached sixty-six per cent. Good authority concludes that to replace the old, worn out, and obsolete machines in our factories would require \$725,000,000 and not less than 50,000 men to build the new.

With equipment only partially modernized, steel mills are now operating well above three-quarters of their capacity to meet all of the usual requirements. But the increasing demands for the new steel alloys, which are so much stronger, lighter, and rust-resistant, and therefore so much more desirable for many purposes, are forcing the expenditure of millions of dollars and putting thousands of men back to work, building equipment and revamping the mills.

At the recent meeting of the Automobile Association, W. J. Cameron declared that ten years from now our present new model cars will be as obsolete and "back number" as we now regard the models of the early twenties. The automotive industry knows the art of "building for the future"—of keeping its plants in fine up-to-date condition. To do so, it spends millions of dollars and employs thousands of men.

For greater safety, it is now planned that thousands of miles of highway be widened, hundreds of miles of mountain roads be given better protection on outer margins, countless grade separations be constructed, and elevated express highways be provided in metropolitan areas.

The country's growing population which has been more or less crowded together the past half dozen years is now separating again and needs millions of new homes. Besides, millions

of old houses needing repairs and lacking modern conveniences will be junked to be replaced with modern small houses superior in design and equipment. Here again millions will be expended for labor and material.

There is more *old* electrical equipment doing service in the country than *new*. It is expensive to operate and is rapidly breaking down. More than half the states have a deficit in productive capacity, while the surplus capacities in other states are not readily available for more even distribution. In this field of electric power production, a vast rebuilding program is imminent, calling for the expenditure of millions of dollars and the employment of thousands of men.

In 1912, eighty-one per cent of all the printing presses in America were platen presses. In twenty-five years this percentage of platen presses has decreased to near 50 per cent; the single-color cylinder presses which were 24.9 per cent of the total have decreased to less than 16.2 per cent; while the new job automatic cylinders have come up from none to occupy nearly 25 per cent of the total. There are said to be still 80,000 job presses in America and 27,000 cylinder which are rapidly going into discard. The figures serve to give an idea of the vast amount of printing machinery still subject to replacement on account of depreciation and obsolescence—a fruitful market for American printing-machinery builders.

The modernization program looms large in the printing field. Productive capacities are being revamped to meet the demands of higher standards. This would not be possible, nor would it be undertaken, were not the printing business already well on its way back to unprecedented volume and profits.

The Indices of Prosperity

FEW PRINTING establishments contribute data to the national statistic-gathering agencies; those which do are for the most part our largest ones. The medium-size and smaller printers rarely, if ever, furnish information, and are just as seldom asked because few of them are contributing members of the agencies. The larger industrial establishments, including our largest printers, generally are the first to show higher percentages of activity when the country is coming up out of depression, and as they report their experiences to the statistical agencies the indices prepared by the agencies showing the status of business reflect, therefore, only the experiences of those larger establishments, printers as well as others.

While the larger concerns may show an index of eighty or ninety as compared with one hundred for the year 1929, or any other base for that matter, a survey of the business of the medium and small-size printing businesses does not reveal so high an index. This group of printers, although reporting better volume and better prospects, still finds itself looking for prosperity to show more of his bulk around the corner.

An index of business which is made up only of the returns from the few—and these representing a special class—can hardly be said to be comprehensive for the industry at large, especially in the face of facts that are observable day by day. It is well therefore for all who give these matters attention to bear in mind the makeup of statistical data. We all know that business is coming back, but it is important that we base our plans conservatively upon an index figure that is a bit discounted. When *all* printers form the habit of contributing to statistical agencies for their own information as well as that of the public, then our industrial and commercial indices will mean a thousand times more to the printer.

Social Security—Its Promise

SIGNING applications under the Social Security law and setting aside the tax therefor, have brought before master printers and their employes quite definitely the realities of the Government's system of employe insurance now being foisted upon American business. During the late political campaign the law came in for a lot of criticism, both favorable and unfavorable. Comparatively few persons know much about the law and millions of employes signed the applications with little or no knowledge of what the Act provides.

Altogether, there are eleven sections of the Social Security Act, classified into three groups. The first group of sections provides financial assistance to the states to carry on health and welfare activities, including assistance to needy aged, needy blind, and dependent children. The second group provides a method under which each state receives aid from the Federal Government to carry on unemployment compensation. The third group covers the federal old-age benefits, said to be comparable to annuities paid by insurance companies.

For a thorough understanding of the law, the first group must not be confused with the third. While the first group provides relief (commonly known as state old-age pensions) for needy aged persons who are *now* old and without means of support of their own, the third group covering the old-age benefits looks to the *future*—to some twenty-six million wage and salary earners who are now young or middle aged and are working in industry, business offices, and commercial enterprises. It is planned that these men and women shall be assured an income for life after they have reached the age of sixty-five when they are no longer at work. It is claimed for the law that under it all beneficiaries will receive more than they pay in during the years before reaching sixty-five.

While the states are gradually lining up under group one, health, welfare, and needy aged, and under group three, the insurance plan for certain workers, the state legislators at best are more deliberate in falling in line with the second provision of unemployment compensation. In the meantime regulations are still in the formative stage.

The ideals of the Social Security law are widely accepted by the American people. In the minds of some, however, there is doubt as to whether some of the provisions are practicable. Centralization of the individual accounts in Washington as well as the vast sums of taxes collected therefrom may easily lend themselves to political abuse. Twenty-five million workers and fifty billions of dollars may be a temptation too great for some future Congress to withstand. It is too much to expect that the plans worked out in advance will meet every condition and circumstance that comes up. Certain revisions are bound to be necessary. In the meantime, the people may be counted on to go along with the experiment so long as they are not too greatly bothered about it or deceived by promises held out to them by politicians.

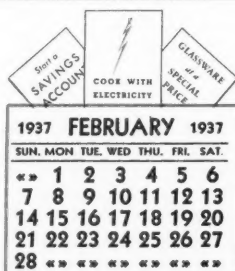
WHY should Printing Customers Remember YOU? THEY WON'T—unless you JOG their Memories!

Send Blotters

- It's the least you can do for yourself! It's a simple, inexpensive way of letting your customers and prospects know you're still on the map! To help you get started, we asked G. H. Petty, of Indianapolis, to design two blotters that any average-size shop could use to advantage. Here they are.
- They're copyrighted, but the first printer in each city who asks for permission to adapt them to his needs, gets them. Simply write for a release. Electros furnished at cost, if you want them.

Electros (two color) of the calendar and decoration for the blotter below, \$1.85, postpaid. Electros (two color) for the calendar and heart design, \$1.95, postpaid. Send check with order. Use your own ornaments if you wish—but be sure to write for copy permission.

• An envelope enclosure is a slight affair and costs little to produce. But as a business builder, it is far more effective than its slight appearance indicates. It paves the way to new accounts and helps to keep alive old ones. It may be in the form of a blotter, a folder, or a more simple piece of flat paper.



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Printing — the Kind that Pays • 3013 DIVERSEY BOULEVARD • BALTIMORE, MARYLAND

If mailed to satisfied customers, along with the monthly statement (at no additional expense for postage) it will ease the payment of the bill and at the same time remind the recipient what you have for sale. Or it might be a package insert. We'll be glad to show you what we've produced along these lines.

FEBRUARY, A MONTH OF OPPORTUNITY, PROFIT

• February brings to us Valentine's Day and a host of other fine days. It's the play-month of the Winter Season. There are parties and dances and observances galore. Banquets and new clothes and music and laughter. Business takes a definite change for the better.



PHONE
PARK 815

Somebody will get that business. Why not you? Use Printing to tell your sales story! A booklet, a folder, even a penny post card will stir up business for you. Let us show you how economically we can produce strong, convincing mailing pieces for your business.

ASH & JONES • PRINTERS • 207 PARK BOULEVARD

The Proofroom

Questions pertaining to various problems of proofreaders are here solicited for consideration in *The Proofroom* Department. Replies, please notice, cannot be made by mail

By Edward N. Teall

A Whale of a Difference

I do not think much of this, which went into our paper: "Maritime workers were quitting their jobs in a strike which had as its chief root the question of hiring halls for seamen." I protested, but they said "Don't use a hyphen unless you *have* to." I think this is one place you have to, if you want to be sure not to misread, but I was overruled. Please comment. I seek support for my contention.—*Texas*.

It's an old, old story. The rule got in the way of its own purpose. The hyphen would have stalled off all risk of misunderstanding. The question here was not whether halls (in the general sense) should be hired, not of what halls should be hired, but whether the seamen should be permitted to do their signing for service in what they know as "hiring-halls." It is a technical term, in which the words have a different force from that which appears when their special relationship is unindicated. The hyphen is almost a necessity in this instance.

Dictionary in Shop

What dictionary would you recommend for use in a small-size printing shop?—*Ohio*.

Well, there's no use being fussy about it. I recommend the Webster for any printshop. But no shop should choose a dictionary without looking over the Century and the Standard, also such lesser works as Winston's. It just does happen that Webster's has come to represent common usage.

Thousands Have —

On a proof I had this: "Thousands of years of experience have proved" something or other. Is the plural correct?—*South Dakota*.

Honestly, I don't know!

Some would say the subject is "thousands," which certainly is a plural.

Others would say the subject is "experience," which just as certainly is a singular. And so—there you are!

All I can see to it myself is that grammatically the subject is "thousands," modified by the phrase "of years," essentially a parenthesis and off the main line of the sentence.

If you say "the experience of thousands of years has proved" so and so, you are going according to the grammar-school rules, obviously.

But when you say it the other way, should the meaning or the grammatical construction prevail?

Well, grammar is grammar—and according to grammar, it should be "Thousands of years of experience *have* proved." You can't get past it.

Common sense, or fussiness? That's the question of first import.

Even Friendship Has Limits

Enclosed is a copy of a pamphlet which we would like to use in the public schools of our city and the surrounding districts. Most schools today are publishing school papers, either in the magazine or newspaper style. For many years general style has varied, principally because of the various books published on school papers, which advocate one style or another. We have found that the greatest variances can be found in the use of up- or down-style of capitalization. These differences have been studied and compared with local newspaper usage in our area. The first sheet of this pamphlet discusses what we believe to be the main differences, and the rules that follow are the accepted practice in newspapers of our own area.

We would consider it a great favor if you would be so kind as to read over, study, and then criticize and comment on our Rules of Style for School Publications. Such criticism and suggestions coming from you would give our set of rules weight, and we hope would meet with great respect from our English instructors. Anything you would care to suggest regarding the rules as printed in this pamphlet, or any new rules, or changes or additions will, we feel, help us to publish a more uniform and acceptable stylebook for the schools.—*Anyoldstate*.

This is printed because it represents many letters that come to me. I do wish I could answer them all in detail, but it just can't be done. The service asked for would be worth quite a bit of cold cash. It would take a lot of time. It would mean a lot of work. It honestly calls for more of a contribution than I can possibly make. The department answers questions that are of interest and importance to us all, but it just can't possibly go into these large orders. Sorry, but—

Propaganda Are?

Here's a sticker: you say "Referenda are so-and-so." Do you say "Propaganda are"? Data are. Strata are. Are propaganda?—*New Mexico*.

It isn't even as tough as it looks.

"Data" is plural for "datum," a thing or fact that is "given."

One stratum is, two strata are.

There is confusion, due to a strongly marked tendency, in good usage, to take a Latin plural (like "strata") and use it as an English plural.

But "propaganda" is "something else again." As Fowler notes, it is not a Latin neuter plural, but a Latin participle, running back to the phrase *congregatio de propaganda fidei*, or "board for propagating the faith."

We simply have taken it over into English in that form and made a noun of it.

"Propaganda is" has to be accepted as absolutely, undebatably correct.

Latin and English Plurals

We cannot agree as to whether it is correct to print "An Addenda to So-and-So," or simply "Addenda to So-and-So." Of course we know "addenda" is a plural noun. Would it be correct to say "An Addendum"?—*New York*.

"An addendum" would be quite correct, but just a bit stilted, perhaps. "An addenda" is wrong. "Addenda," plural, or "an addendum," singular, would be correct. It isn't really difficult.

"For Me Acknowledging"

Though not a proofreader, I follow your department with much interest. But in a recent item, are you correct in saying "will stand for me acknowledging"? If I were writing it, and I use that structure frequently, I would say "for my acknowledging." Perhaps I am wrong, but I don't like the sound of the sentence the way you have it. It brought me to a full stop, and I read it over several times—after which I decided to write to you.—*Ohio*.

And indeed I am glad you decided to write. The point is truly arguable. I must hasten, however, to say that I believe most authorities would take the querist's side rather than mine. But then again, I think common usage tends to favor the



Hell Box Harry Says—

By Harold M. Bone

When a proofreader visits a burlesque show, it's not for the purpose of studying figures of speech, what-ho!

The boss feels like murdering a cylinder pressman when he smashes a form by locking it up past the deadline.

Where display type on hard stock is concerned, in order to run a solid head, ink must have a substantial body.

A tailor rejected a job because the stock didn't suit him—it wasn't coated.

An electrotype finisher was such a snappy dresser he was referred to as the fashion plate of the foundry.

The best way for a pressman to make a good impression on his boss is to make one on a press.

The copy used in some underwear advertisements is enough to make the type's face read.

A deceptive paper salesman seldom gets by because if prospects can't take any stock in him, they probably won't take any stock from him.

On a press producing an encyclopedia, would you refer to the inking reservoir as a fountain of knowledge?

When a form, by mistake, was broken up

And it caused a heavy loss,

It wasn't the only thing broken up,

For so, alas, was the boss!

"me" rather than the "my" expression. But "will stand for my acknowledging" would be the better, more deliberate and responsible form of expression.

May I refer this querist—and those who may be interested in the point thus brought up—to H. W. Fowler's intriguing book, "Modern English Usage," article "Participle," page 423, and article "Fused Participle," page 205? Mr. Fowler refers to my rather thoughtless use of the participle as "a corrupting influence in modern English." I have only to say that many things regarded as corrupting influences a few years ago are now getting to be pretty well established in common good usage in these times.

That there may be no mistake, however, I conclude this note with the remark that unquestionably most respectable authorities would sanction "stand for my acknowledging" rather than for "stand for me acknowledging." The only debate would be on the sanctity of the rulebook and the weight to be given to common usage in settling such matters.

When Commas Work in Pairs

Please read this: "As the national campaign draws to a close, every actual record, in the form of straw vote or previous statewide ballot since the solitary Democratic state victory in 1934, shows Pennsylvania second only to New York in the number of its electoral votes, in the Republican column."

Now: Did you notice anything puzzling in that? Did you miss a comma? Did you get the sense clearly, unmistakably, at first sight? I really don't see how you could.—Michigan.

No, sir—as you very well know. There should of course be a comma after "Pennsylvania": "... shows Pennsylvania, second only to New York in the number of its electoral votes, in the ..." That's the way it should have been.

The interesting point here is that the bad punctuation shows how compositors and proofreaders ought to be everlastingly alert, always suspicious.

"... shows Pennsylvania second only to New York" runs smoothly in the mind. Then the mind, deceived and disarmed, accepts the rest of the sentence without a challenge. Commas have a way of working in pairs, and at the first sign of a parenthetic expression, the compositor or reader should swiftly glance ahead for the closing point; or, when a comma like the one after "votes" appears, he should look back and check up.

Be Reasonable!

Just a moment, please! On page 32, column 3, of the June issue, there is a statement as follows: "The three leading processes each culminates in a color photographic print on paper."

May I ask why the "s" is on that word "culminates"? If the word "of" started the sentence, it would be perfectly clear, but as it is

written I am very much inclined to be dubious. As editor of *Proofroom*, would you mind looking up that statement which passed your own proofroom?—New Jersey.

Don't be that way! Can't you see for yourself that THE INLAND PRINTER is the product of many minds and hands? Of course it would have been better if we had said "Of the three leading processes, each culminates . . ." That would have been straight grammar.

But—don't you know this is a *working* journal? Not a demonstration of style? It's not made, artificially, to please the hypercritical? So for heaven's sake, do be reasonable!

I run the *Proofroom* department—in my own way, without a bit of editorial interference. I have no orders as to what kind of queries shall be admitted, how they shall be answered. I have a free hand. In my own way, I struggle along, letting myself be set up just so as to be knocked down.

Sometimes my rulings agree with THE INLAND PRINTER's own style—and sometimes they do not. But they are handed out for just what they are worth, as the ideas of E. N. T., to be taken or rejected as they may seem to the querist to deserve. In this department we would rather *start* something than *finish* something.

Elsewhere in the paper, there is of course always effort to get things right—but much more concern over the technical rightness of our statements than over the defense against critical attack on grounds of grammar, punctuation, and the like.

If the editor lets these paragraphs of mine go, he is a good sport. He is standing by me when I am mixing in on his affairs. If I have no kick, readers have none.

The sentence that's here questioned would have been better if it had read, with a minimum of change, "The three leading processes culminate each in a . . ." But, take my word for it, those who read were much better off if they took the meat of the statement without being particular whether it was wrapped in old-fashioned brown paper or modern Cellophane.

Authority for "A Statistic"

Can you count statistics? That is to say, can you have one statistic, two statistics, a number of statistics? I always thought "statistics" was sort of a general term, not subject to count. Am I right, or am I wrong?—Wisconsin

It just happens that I have in hand—lying on my desk since early summer—a copy of the baccalaureate address of President Dodds of Princeton (June, 1936), in which "statistic" (noun) appears. It gave me something of a jolt; that's why I saved it, for future reference.

Please let me range far outside my pasture, and quote a whole passage from the

Nassovican executive's fine address to the graduating class, before getting down to the immediate point. Mr. Dodds said:

You as educated men will need courage to differ with the crowd. Your ballots should never be numbered among the "band wagon" vote. But today your duty is not the lonely life of a mountain-top. Escape there from time to time as your needs for new strength from solitude require, but ever return to the plains where your civilization may bring help and stimulus to the many.

Well, so much just for the sake of showing you how Princetonians think and work; and now, the next paragraph, with its intriguing point of grammar:

With forces about you which would turn you into a mere member of the crowd, a number and a statistic, you will need courage to live an educated life.

So, in view of the president of Nassau Hall, a man who is part of the national statistics may be thought of as "a statistic." Note the singular!

Well, I like Mr. Dodds's philosophy of life more than I like his ideas of verbal accuracy. Certainly the president of one of our great universities is not to be lightly dismissed on such matters; still, I assert there is nothing in the office of a university president that predicates final authority on use of words.

"Statistics" may be used in a singular or plural connotation, like "politics," "athletics," and such words. "Data" is etymologically a plural, but is coming to be used as a singular; so is "strata," with "stratum" forgotten or deliberately wiped off the slate of common speech.

But I think it is only by a kind of a learned affectation that you can say a man may be "a statistic." That's what I think—you make up your own mind, to suit yourself. Okay by you?

No Standard Rules

What are the accepted rules for querying? I sure would appreciate help.—*Delaware.*

There is no standard code. Querying, permit us to state, is a matter of common sense. "Roll your own."

Praise and Censure, Mixed

I've stubbed my toe over one of your sentences, and while I'm still nursing the bruise, suppose I tell you about it. Perhaps you can show that it is all in my imagination.

On page 70 of THE INLAND PRINTER for September, I find this: "It is very greatly to the credit of THE INLAND PRINTER that it permits me to conduct *Proofroom* with a free hand, and even when my rulings conflict with its own practice." Pray, what does the "and" connect? I can't find two coordinate elements for it to join.

Answers about "Junior High School," "Thrust Hands Into," and "Ph. D." on that same page give me great satisfaction.—*Tennessee.*

Well, you just can't please all the people all the time, and when you please any-

body any of the time you feel you're doing reasonably well at the job. At least I do!

On looking up my carbon copy of the item "Spacing in Abbreviations," the first one referred to in this letter, I find: "It is greatly to the credit of THE INLAND PRINTER that it permits me to conduct *Proofroom* with a free hand, even where my rulings conflict with its own practice." No "and" in the original!

No doubt the line was too open, and the reader or editor in Chicago stuck in the "and" to make the line break right. And I have absolutely no fault to find with that: the "and" can be used to sort of add emphasis. (No apologies for the split infinitive!) Entirely in agreement with the critic as to use of "and" in this situation, I still contend that it can be used quite properly, for emphasis rather than for coordination, its more customary (but not its only) function.

As to the other rulings referred to in the letter, it does of course gratify me greatly to know that some of the department's ideas give satisfaction—and help—to our readers. All's well with the world!

Pronunciation Rules Changing

How come they pronounce "Amoco" as if it were written "Ammoco"?—*Kansas.*

I simply do not know. It is a real puzzle to me. According to old, established ideas, it would be "A-mo-co."

The pronunciation with short "a" and accent on the first syllable seems to be okayed by the company putting out the product, and all the rules of pronunciation seem nowadays to be discarded at whim. New days, new ways.

The old rule was for "a-vi-a-tion," "ra-di-a-tor," "ra-di-o."

Nowadays people say "av-vi-a-tion," "rad-di-a-tor," "rad-di-o."

You will notice, as an essential point in the discussion, that really to represent the sounds, when we shorten the vowel in the first syllable, we have to repeat the consonant. That's fundamental.

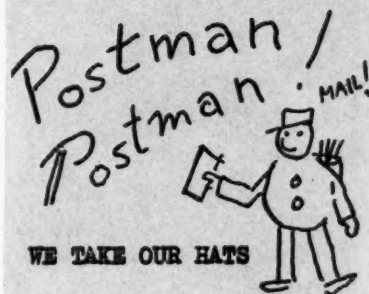
It seems simply, in recognition of facts, that the old rules are being discarded. After the long accented vowel the consonant used to throw ahead to the next syllable, as in "a-vi-a-tion."

Personally I do not care for it, as it makes confusion. But what I think of it won't make one bit of difference in common usage. Nobody seems to care.

How Dear Is He?

Which is the easier, and which the more formal, method of address: "Dear Sir," "My Dear Sir"?—*Louisiana.*

"Dear Sir" is informal and noncommittal. "My Dear Sir" is more formal, and plain "Sir" is superlatively formal.



WE TAKE OUR HATS

off to the postman!

He's always on the job—

day after day—and a big

portion of his time goes

into toting and distrib-

uting the stuff that you

print. Don't worry about

overloading him!

He'll take all

you can turn out

and hurry back for more!

We hope—for the good of

your plant this year —

that you'll keep a great

many postmen on the run,

every month! We hope you

have a campaign for your

plant all lined up right

now! (Incidentally, that

message on the next page

may help you!)

Yours for a

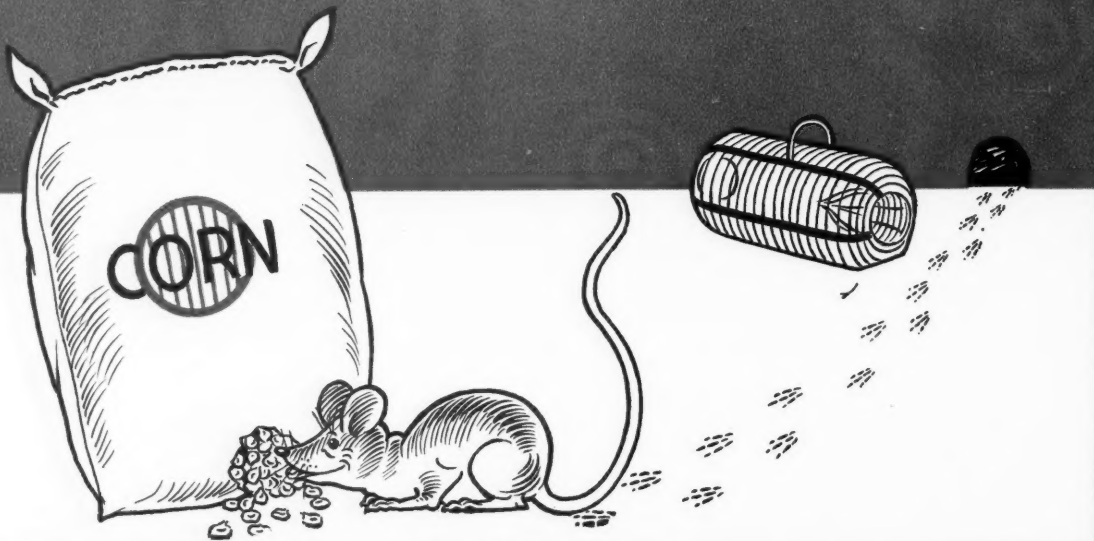
Prosperous

New Year—

THE

INLAND PRINTER

NOT EVEN MICE MAKE A PATH TO AN UNBAITED TRAP



Electros (two color) of above cover will be sent for \$4.00, postpaid. Three electros of subheads for \$3.00, postpaid. Send check with order

PEOPLE ARE ONLY TOO HUMAN

THEY'RE ATTRACTED BY COLORS, SOUNDS, PICTURES, PRINTED WORDS, ADVERTISING! THEY PAY LITTLE ATTENTION TO THE MAN WHO DOES **NO ADVERTISING**. AND YOU CAN'T BLAME THEM. YOU HAVE ONLY YOURSELF TO BLAME IF YOU DO NOT LET PRINTING HELP YOU CALL IN THE CUSTOMERS. **WHERE ARE** THOSE PROSPECTS AND CUSTOMERS?

PROSPECTS ARE ALL AROUND YOU

—HUNDREDS OF THEM!—MORE THAN YOU DREAM OF. IF THEY KNEW WHAT YOU HAD TO OFFER—IF YOUR MERCHANDISE OR SERVICE WERE PRESENTED CLEARLY AND ATTRACTIVELY IN PRINT —YOU'D BE WAY AHEAD OF THE MEN WHO **DO NOT USE** DIRECT MAIL. BECAUSE DIRECT MAIL TELLS PROSPECTS THAT YOU HAVE THE THINGS THEY WANT!

(PAGE 3)

PRINTERS OUR SOLE BUSINESS IS TO PRINT

SALES MESSAGES IN THE MOST ATTRACTIVE, MOST EFFECTIVE MANNER POSSIBLE. WE HAVE THE TYPES, PRESSES, PAPER STOCK— AND **EXPERIENCE**—NECESSARY TO DO A FIRST-RATE JOB ECONOMICALLY. LET'S GET TOGETHER. WE CAN HELP YOU!

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(PAGE 4)



PRINTING AROUND

THE WORLD

Gutenberg Behind Footlights

● The appearance of Douglas C. McMurtrie's articles on the history of printing, now appearing in *THE INLAND PRINTER*, lend interest to the fact that the City Theater of Hildesheim recently presented the premiere of a new play, "The Birth of a Book," by Robert Walter. Therein is portrayed the fight and lawsuit between Gutenberg and Johann Fust, with emphasis on the struggle between spirit and money, idealism and materialism. Gutenberg is pictured as losing his shop, but continuing with his life work, thanks to the backing of friends.

Turkey Gears Up Its Presses

● Since Kemal Ataturk became the leader of modern Turkey, the printing industry in that country has undergone a number of revolutionary changes. First, the old Arabic alphabet has been replaced by the regular Latin alphabet. Then, modern equipment has been imported duty free; and the press, including the entire printing industry of the land, is reported to have made the fastest progress ever seen in Turkey. A modern printing school in Istanbul is training the younger generation in the modern way of printing and the opening of a machine-composition school is expected in the near future. This educational work is being undertaken by the Master Printers Association of Turkey.

Ad Men Meet in Berlin

● Over one hundred foreign delegates were listed for attendance at the Continental Advertising Convention held in Berlin, November 24 to 28. German delegates numbered over four hundred. France, Poland, Switzerland, and Czechoslovakia led in number of foreign representatives attending. The governing board of the C. A. C. consisted of the following ten members: D. Gilart (Spain), H. Fischer (Germany), J. Lebegue (France), E. Lehner (Austria), C. Maillard (France), Doctor Mollerus (Holland), Professor von Zakrzewski (Poland), Professor Momigliano (Italy), E. Rietmann (Switzerland), M. Sutnar (Czechoslovakia).

Field Service, South Africa

● More and more, salesmen in the graphic arts field are learning to carry the mountain to Mahomet! The widely heralded "Printers Progress Special" train which ended its triumphal cross-country run a short time ago, is an outstanding example of dramatic and aggressive sales tactics. Now comes news of a "touring demonstration and service van" in South Africa, a motor unit sent out by Seligson & Clare Limited, press manufacturers, to contact customers and prospects in the allied trades in South Africa. Installed in the van is a Super Heidelberg press

with a self-contained power unit, enabling practical demonstrations under working conditions to be given virtually on the doorstep of the prospective purchaser. This vehicle, under the supervision of an expert operator-mechanic, makes extensive tours of the territory, over miles of very "indifferent" roads.

Arabic Newspaper Goes Modern

● Special Arabic matrices on intertype machines are being used to set *Al-Ahram* (The Pyramids), largest Arabic newspaper in the world, printed at Cairo, Egypt. Before giving up hand composition and adopting the new characters, *Al-Ahram* circulated specimen paragraphs among a number of its readers. The reception was favorable and the innovation was put into effect. Anyone who understands Arabic, it is said, can read the machine-set type without difficulty, although the number of characters has been reduced.

Loans for Small Businesses

● With the backing of the British Government, the Special Areas Reconstruction Association with a capital of \$5,000,000 will make loans for a period of five years to businesses established or about to be established in certain areas. Intended primarily for small businesses, no individual loan will be for more than \$50,000. Applicants, themselves, are asked to put in a reasonable portion of the money they want or to arrange to have their friends do it. The plan is for those with limited capital needing help.

Carbon-Printing Attachment

● Ottmar Wilhelm, of Heidelberg, Germany, has taken out patents for a carbon-printing attachment for rotary presses. The feature of this invention is that both the cutter and the carbon-printing unit are connected with the rotary press by revolving carrier units, which take the sheet, after the first impression, over to the cutter and "carbonizer."

The World's Best Seller

● According to statistics of the British and Foreign Bible Society, the Bible has been translated into 703 different languages. Most of these translations are used for missionary ends. It is said that during the recent Italian-Ethiopian conflict, the Society received the manuscript of Matthews' *Evangelions* translated into Ethiopian dialect.

Bohemia's Oldest Printing Firm

● After having been in business for more than two hundred years, the Printing and Publishing Company of Leitmeritz has had to sell all its machinery and dismiss its employees.

Thirty-five Million Books

● The appearance of the first volume of the great German Master Book Catalog, on which work was begun in 1895, is an event of interest not only to the world of science, but to the printing world as well. Through the coöperation of over one hundred leading libraries, some thirty-five million volumes—produced since the invention of printing—will be cataloged according to uniform principles. It is stated that there are as many as 1,427 different editions of Aristotle listed under the letter "A"; while many a great poet or writer—though he might have been considered great in his time—has only comparatively few editions in the listing.

Book of Iron

● Hitler's book, "Mein Kampf," a volume containing 782 closely printed pages, has already sold more than 2,500,000 copies. On the author's last birthday, he was presented with a unique copy of his work. It is bound in iron and weighs seventy pounds. Instead of being of printed paper pages, the inside contains 965 pages of "leather parchment" transcribed by hand in the script of the medieval Bible, the work of transcription requiring eleven months' work.

World-Copyright Convention

● The eleventh International Authors Congress, at its recent session, discussed the formation of a World Convention for the protection of copyrights. This World Convention would seek to unite the copyright agreements of Bern, Havana, and Montevideo into one international and uniform law, such as our postal or telegraph associations have at present.

Swedish Printers Visit Paris

● The delegation of Swedish master printers under the guidance of the Master Printers' Federation of Paris is making an intensive tour of observation and study of the graphic arts industries in France.

German Unemployment Statistics

● From what we believe to be reliable sources we obtain the following figures concerning the unemployed persons in the German printing and allied trades: March, 25,194; April, 23,505; May, 21,699.

Bad Debts Collected

● The Federation of Dutch Master Printers states in its official journal that it collects bad debts for members, but that fees are payable only if the Federation is successful in obtaining the money. The fee for larger amounts is 5 per cent of the sum actually collected.

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W Women's League



PRESENTING
THE LEAGUE HOME
THE LEAGUE LIFE
THE ORGANIZATION
ITS TRADITIONS

IOWA STATE TEACHERS COLLEGE

MANY compositors, given a piece of copy to set, will think of some typographic set-up they've seen previously and proceed to incorporate in their current job those elements of the composition that appealed to them. Now it's as true in typography as it is in anything else, that "there's nothing new under the sun." We take an idea from here, another from there, and we combine them—and then we have something that looks new. Admittedly, it is only the combination of various old ideas that creates newness.

But in this process of creating "original" compositions by borrowing good elements from various other sources, we must make sure that we are not borrowing inadvisedly—in other words, that we are not taking something which looks all right in its own setting but which, in its new relationship, is altogether inappropriate. What type shall we use? What form shall we put it in? That is what we have to decide.

There is a type face to complement or suggest every commodity or service in creation. Each face has its place in the typographical scheme of things. So the first essential is the choice of a suitable face. Then follows the developing of appropriate arrangement.

TYPOGRAPHIC CLINIC

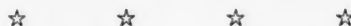
• Examples of everyday printing, together with re-settings of the identical copy in a different typographic style by another hand to indicate possible improvements in appearance. This month the comment and revisions are

by Albert L. Warrington

At the left is the cover of a teachers' magazine for women. The type face chosen, however, is anything but feminine. Girder is clearly a man's type, although Girder Light, when properly used, can be given an air of charm which will appeal to both men and women.

This set-up contains too many elements—it is entirely lacking in unity. The elements appear to have been tossed into it without the slightest consideration or *reason-why*. Those ornaments and

WOMEN'S LEAGUE



Presenting

THE LEAGUE HOME
THE LEAGUE LIFE
THE ORGANIZATION
ITS TRADITIONS



IOWA STATE
TEACHERS COLLEGE

NORTHWESTERN UNIVERSITY INFORMATION

Oct. 5, 1936
Vol. 5—No. 4

NORTHWESTERN UNIVERSITY

Presents A Second Course In

THE HISTORY AND ENJOYMENT OF

MUSIC

A Distinctive Evening Series of Lecture-Recitals
Offered in the Auditorium Theatre and Thorne Hall

(Above) A cover as it originally appeared and (below) Albert L. Warrington's rehandling of it. Confusion in thought is eliminated, he says

NORTHWESTERN UNIVERSITY INFORMATION • October 5 • 1936 • Vol. 5 • No. 4

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TRE AND THORNE HALL

rules, for example. Why were they put in? They are far better omitted.

In the reset we have endeavored to bring order out of chaos. The change to Bodoni—in itself not definitely a feminine face—seems to provide delicate charm as well as the strength a cover should have. The copy is set in an easy-to-read, quick-to-understand form. The slight letterspacing relieves the severity of the Bodoni.

Now let us examine a cover on a publication bearing the title *Northwestern University Information*. At first glance it is difficult to perceive that this really is a cover, but when the date and volume number are given in connection with the title we readily see it for what it is. Observe that in the original set-up the date is placed so close to the event advertised that the two seem to be definitely related. Here the clearness of the copy has been sacrificed to the requirements of the design, and confusion in thought arises.

The rule treatment in the original is so prominent and obtruding that it is difficult for the eye to rest long enough to read the message. The two sets of triple rules are so arranged that the impression is given of the page being a clipping from the upper left-hand corner of a large rectangle. Had the lower rules been omitted and that group of type raised and moved to the left the better set-up would be seen.

The reset specimen has been handled in accordance with the principle of dynamic symmetry, as illustrated in the September issue of *THE INLAND PRINTER*. Not having a perfect Root 2 rectangle to work with, we created one by the insertion of the rules at the binding edge. Thus a definite flowing movement is set up from left to right. The line of Cursive breaks the monotony of the otherwise stiff letters and provides sufficient decoration. Here again, *order* is given prime consideration in the plan.

In that fuel-and-light specimen reproduced herewith, the product, and consequently the problem, calls for considerably different treatment. In the original we see a pronounced lack of order and unity. The eye flies from one element to the other and the mind is confused. Yet such composition actually is expensive because of the time involved. There

is one thing that can be said in favor of the compositor who set it! He possessed sufficient courage to *try* something out of the ordinary. It is only by such experimenting that we arrive at what might be considered pleasing arrangements. We can all remember the caustic remarks that our own first attempts produced. (The writer, not forgetful of his fledgling efforts,

Contract
Your
Winter's
Supply of

Genuine Gas COKE

NOW ---while Summer
Prices Prevail!

Burn
Genuine Gas
Coke....It is
Clean &
Economical

per ton **\$8.50**

Michigan Fuel & Light Co.

Benton Harbor - ♦ - 5-2151 - ♦ - St. Joseph

Genuine GAS COKE

\$8.50 PER TON

Contract Your Winter's
Supply **NOW** • While
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BENTON HARBOR

5-2151

ST. JOSEPH

recalls the sad day when, as an apprentice, he walked out on a job because he couldn't take the criticism—a small part of which was in English—of his boss, who didn't like his church-program cover. Looking back, one sees that the foreman scarcely could be blamed—the atrocity being made up with twelve-point solid Oxford rules on a 6 by 9 page!)

In the reset of the gas-coke display we have merely aimed at orderliness and quick, easy comprehension—first having chosen, of course, what were deemed to be *appropriate* type faces. Their mission is to do a sound, workaday job.

EDUCATIONAL
Press BULLETIN

Issued by JOHN A. WIELAND
Superintendent of Public Instruction
STATE OF ILLINOIS

MARCH • 1936

EDUCATIONAL

Press Bulletin

Issued by JOHN A. WIELAND.
Superintendent of Public Instruction,
State of Illinois.

March

1936

The *Educational Press Bulletin* was something of a poser. Such a subject calls for dignity; there is no reason why any typographic trickery should be used to catch the eye. And yet, as set—dignified as it is—it somehow does not seem to be sufficient or right.

In the reset we have used a traditional Bodoni style, and feel that in doing so none of the necessary dignity has been sacrificed. Which should indicate that there is a place in our work for both the traditional and so-called modern style.

The Pressroom

Readers are invited to submit questions on problems concerning presswork to this department. A stamped envelope must accompany your letter when a reply by mail is desired

By Eugene St. John

Overprinting Varnished Print

I am called upon to print on a heavy card-board that has been run on the offset press and varnished. On certain sections of this card I am to print tint solids and on the tint solids other colors in type and borders. My difficulty is that I cannot get the tint solids to print over the varnish. On some cards the ink lays nicely and on others the ink will not take, leaving spots unprinted about the size of small pebbles. I have tried many things without success and would appreciate advice on this problem.

You may find a wax compound to be the solution to the problem, but you should feel your way along. Mix equal parts of beeswax, paraffin wax, and gloss-drying varnish. Melt the wax, warm the varnish and the ink, and add an ounce of the compound to the pound of ink—less than an ounce if it will make the ink take. Use no more than is necessary. Then before a trial print is bone dry—just well set—try printing the type and border on the waxed print. If this fails, consult your inkmaker and get his advice.

Embossing on Cylinder Press

Can we do embossing on a cylinder press? Where can we get dies? Do you have any books on the subject?

Books dealing with embossing on the cylinder press, formerly sold by THE INLAND PRINTER, are now out of print. You may get embossing dies from leading photoengravers. Proceed as follows: Place the female dies on the bed of the press. The dies at the back will tend to be out of register. Allow for this with leads between the rows of dies. Get register on the regular packing. Strip the cylinder bare and clean the metal. Glue a sheet of chipboard smoothly on the metal with glue or shellac in alcohol as preferred. The board must hug the metal snugly at all points. A hard male die may be made with a mucilage composed of equal parts of glue and water and enough added plaster of paris, whiting, or flour to form a putty-like paste, which will dry in from one to three hours. For a soft die, you can use felt covered with tough rag bond, or a sheet of the felt top blanket with a patent leather-like face such as is used on high-

speed presses for city daily papers. After the trial impression, cut away surplus male die and bevel. If a female die must be moved, make a new male die for it. Set the grippers. Set the strippers to clear the male dies and set the band a card-board clear of the male dies.

Drying on Offset Press

We read with considerable interest the drying problem on the offset press, page 69 of the October INLAND PRINTER. We have experienced a similar difficulty at times, for no reason that we can fathom. We feel that your supposition of the humidity in the air does not answer the problem fully, as we had an experience just last week. Black ink running on offset bookpaper dried perfectly in the usual time. The following job, using the same ink on cheap, light-weight bristol, did not dry for three days although a red previously run had dried all right. It was snowing here at the time and artificial heat was on inside. We did not have a hygrometer reading, but we know from previous experience that it must have been below forty degrees relative humidity. No doubt you can think up another answer that will help both our sea-level friend in the East and ourselves.

When offset bookpaper was introduced to letterpress it was received with open arms, not only because it is a surface easy to print on but because of its absorbency which favored the prompt setting and drying of a penetrating ink. Experience proved that halftone, job, and bond inks all set and dry well on offset book. A thin, cheap, not to say bogus, bristol lacks the absorbency of offset book, and the sort of ink that dries on it promptly on letterpress machines is a dull halftone ink ground in rosin oil and which will penetrate and dry quickly on all sorts of cardboard. So, if you will cut your offset black to make it more penetrative, at the same time adding a little cobalt drier, it should dry on light, cheap cardboard. The red may have dried because of right consistency for the card or because the room was warmer during the run and the following night.

After the frost arrives the temperature of the pressroom, night and day, should not drop below the healthful temperature of sixty-eight degrees.

Ready-to-use Aluminum Ink

Will you please give us suggestions on a silver-ink job? We are to print silver to look like sample A, enclosed, smooth, clean, and glossy. What is the best way on a cylinder job press? Stock is eighty-pound enamel and inks are black, red, and silver. Silver will cover about 15 per cent of the job in solids. Expect to run about two hundred thousand pieces which will fold to 12 by 11. Would a ready-mixed silver ink be best? Sample is printed with such an ink? Do agitators help silver ink? We have a spray on the press.

A high-grade ready-mixed aluminum ink may be obtained and you are saved the time and trouble of mixing. Send full information about the job to the ink-maker. Agitators are helpful. Use as light an impression as permissible and set the rollers light; they should be firm but tacky. Be careful that the ink does not dry on rollers and ink plate. Make sure separation of powder and varnish does not occur by keeping ink well stirred up and freely flowing from the fountain. Gold ink is better mixed for the job but the aluminum ready-mixed is satisfactory.

Cotton and Woolen Flags

We are interested in printing cotton and woolen flags and are in need of information pertaining thereto.

Various methods have been used. One was to take an impression on the draw-sheet of a cylinder press, feed a sheet of fabric to the guides and print on it, at the same time getting an offset impression on the reverse side. Rubber forms print best on fabrics. At the beginning of the present century special rotary letterpress-offset presses were developed for economical flag printing and today rubber offset remains the best method. We are sending name of firm supplying equipment.

Ink for Coated Textiles

We would appreciate some help in printing the enclosed sheet. You will see our problem: when we carry a large amount of ink to cover the solids the type fills up.

Makeready may be for rag-bond paper before printing on this textile sheet. A stiff bond or cover ink will cover the solids best without filling on a platen press.

Cellulose Tissue Printing

We read with interest articles on the use of rubber plates. We are especially interested in printing on cellulose tissues. We understand it is best to print from the roll. Information on presses, forms, inks, driers, and adhesives will be appreciated. We understand that not many concerns are doing this work. Are there any patents covering the process?

There are no patents that prevent printing on these cellulose tissues. Practically all forms printed on paper may be printed, but special inks are required and special adhesives which come from the concerns making the tissues. We are sending you the names of manufacturers of roll-feed presses used to print on these tissues and the names of concerns making the tissues and adhesives. Leading ink-makers can furnish the special inks for printing on cellulose.

Streaked Effect in Solids

For some time we have been trying to eliminate a streaked effect obtained in printing halftones and solids on a cylinder job press but to date have not solved the problem. We have had the press completely overhauled by competent mechanics. Cylinder bearers and bed bearers have been changed as well as all the gears on the distributing mechanism. The bed of the press was removed and a number of major parts replaced, as well as some minor parts, with the result that the condition has been improved but not eliminated. I am enclosing several impressions from a halftone plate used in testing the results. On these you will notice the uneven distribution of ink that gives a sort of ribbed effect in the background. The cut has not been made ready thoroughly because this ribbed effect showed on the plate just prior to impression. The plate used was reblocked and carefully checked for height. Various inks were used. Some seem to distribute better than others but the same general effect is retained.

Since the halftone dots of the plate are printing strong and clean without the least trace of a slur, the inking mechanism or the rollers may be causing the trouble. This conclusion is borne out by the fact that you noticed the streaks on the plate after it was inked but before taking an impression.

Our first suggestion is to put seasoned new winter rollers on the press. Try rollers of two-inch diameter and use cylinder-press halftone ink. Set the rollers light to ink plate and vibrator and with uniform pressure throughout their length. New rollers are suggested because old, hard rollers, jammed against the vibrators and ink plate and covered with a soft ink, often cause streaks through slippage of the rollers. Lopsided rollers also cause streaks, and the fact that the roller is out of round may not be apparent to the eye. If any oil is accidentally dropped on the roller core before the roller is cast, it may appear round and

feel round to ordinary examination but when set and in operation on the press it is lopsided and will cause a streak. Twine carelessly wrapped around the core will also cause a roller to work out of round.

If the streaks continue after high-grade new rollers have been tried, the gears of the inking mechanism should be examined. Recently, trouble with offset from the front three inches of the sheet next to the gripper edge was experienced on a cylinder job press (not the same make as yours). By elimination, the cause of the trouble was traced to the inking mechanism, a group or chain of gears. The pin which held one of the gear wheels on its shaft had worn the pin hole and finally had sheared off. It was replaced with a new pin but the faulty inking (caused because the inking mechanism and the bed did not synchronize at reversal) remained until a larger pin was inserted in the worn pin hole, when the slippage and faulty inking stopped.

Suitable Ink for Cover

Will you advise us as to the best ink, type of plate, and procedure for the blue on the enclosed cover? We last used a medium bond ink and added 00 varnish and drier, printing from a zinc plate. It was used on a cylinder job press, and it was necessary to double roll to get enough ink. We have run this twice. The time before last we used a cover ink which the inkmakers made up for us. This was not so successful as the ink we used last. There was some complaint that the catalogs would stick together, even after being made up. We have to run the job again.

The easiest way is to have the solid plate stippled so that it prints like a Ben Day rather than a solid. If you must use a solid plate the suitable ink is a job blue or a mixture, fifty-fifty, of job blue and dull halftone blue, both of a quick-drying type and also special concentrated color strength so that less ink may be carried to the cover. Submit paper and name of press and have inks made up to run from the can. It is not necessary to use bond and cover inks for printing on this kind of paper on a cylinder press.



"In the Days That Wuz"—Excuse Enough

Cartoon by John T. Nolf, Printer-Artist

Various Queries

What weight and kind of paper could one standardize on when specializing in the printing of office and factory forms? What is the smallest quantity of paper the mills will ship direct to the printer at wholesale price? Is it possible to duplicate a worn-out electro rule-form without having to re-set? If so, what is the price of an electro, size 8½ by 11? What is the best procedure in making ready a form of this kind in order to prevent rules from curling the sheet?

A survey of your prospective customers' forms will likely show sixteen- and twenty-pound sulphite bond to be the stock most commonly used. It is doubtful whether you can buy paper direct from the mill at wholesale price because the mill will protect the paper dealer who services the printers of your city. Electros not too badly worn may be repaired. Send a proof to the electrotypist and get his opinion and the cost. In making ready rule forms curling of the paper is minimized by using a hard packing and a thorough makeready. This trouble is less if rubber plates are used, and the offset process also has an advantage here over letterpress in so far as the curling of the paper is concerned.

Suit Ink to Cardboard

We are having trouble in getting a gold and silver ink that is fast, and a good black that will stick to this gold and silver. Please examine the enclosed samples and see if you can give us any helpful information. We will appreciate it.

It is a question of suiting the metallic inks to the stock. Without expert experience with these inks it is best to send samples of the card to the inkmaker and have him mix a ready-to-use silver ink to meet your requirements. Also have him supply suitable varnish and powder with which you can mix the gold ink when ready to print. With the samples give name of press and pressroom temperature. High-grade fast-drying halftone inks take well on metallic inks, but good rollers are necessary when the metallic inks are being printed.

Requested Criticism

The enclosed plate was printed on a two-roller pony press, face-up delivery, no heat used and not slip-sheeted. It was not double-rolled. Will you please criticize from every angle and address your reply to the writer?

It was a mistake not to use either the heater or slip-sheets especially on such a heavy sheet. Thus you started with the handicap of compulsory scant color. This handicap requires a very thorough make-ready, good rollers, and a high-grade ink if you hope to "get by." On this sort of press, when form and paper size permit, that part of the form which requires more ink should be placed next to the ink plate on the bed of the press.

The portrait section of the plate is not bad, with the exception of gray breaks on the left side of the face and the left shoulder, but these gray breaks are too noticeable in the dark background around the portrait section. One more overlay would have taken care of all the gray breaks, using .001 inch tissue, so that the impression could be pronounced all right. Then, if a trifle more ink could have been used without offset in the absence of heater and slip-sheet, the job could be considered well done.

Blamed for Workups

I am sending a sheet picked haphazard from a job just printed. Was too much ink run on this sheet? This job was set and made up into pages in another city but was locked up and registered in here by a competent and experienced stoneman. Much trouble was experienced with workups, principally in one page. Would you say the pressman who ran the job should bear all the blame for the loss caused by the workups?

While the job is run full color it is incorrect to say too much ink was used unless you were given a lighter sample to match or given definite orders to run light. The composing room properly takes the blame for workups due to faults in the form if informed of the workups on their first appearance by the pressman with request for proper justification.

The pressman is to blame for workups due to a form not firmly seated on the bed, caused by locking the quoins and clamps too tightly, or if he runs a poorly justified form without reporting it first to the composing room. Justification is not part of the pressman's work but it is his duty to report workups to the composing room on their first appearance and he should not continue the run without orders from the proper authority.

"Bleed" Cuts Nick Knives

We are having trouble trimming jobs that bleed. It seems that as the knife cuts through the paper, the ink piles up in front of the knife edge, and by the time the cut has been completed there is a nick in the knife edge sometimes as deep as one-eighth inch. We have had this trouble with both dull and sharp knives but more so with sharp knives. We believe the trouble is due to the type of ink used.

It is to be expected that waxed and varnished and also inked paper will wear a knife more rapidly than bare coated paper. Your trouble is exceptional and leads to the conjecture that your knives may not be the best for this sort of cutting, so would suggest that you ask the manufacturer of your paper-cutting machine to give you the name of a knife-maker whose blades stand up best under bleed cutting. There are various grades of knives and the maker of the cutting machine undoubtedly knows them all.

Ink Distribution

Do you know of any book describing methods of ink distribution on letterpress printing presses? The writer is looking for a book describing various printing presses and the arrangement of the inking rolls; that is, form rolls, oscillating rolls, *et cetera*. Is there any book giving a fairly modern description of the arrangement of ink rollers so as to obtain the finest lay of ink? Possibly "Practical Hints on Presswork" might have some information.

There are two methods of ink distribution, the table, used on many flat-bed and platen presses, and the rack-and-pinion or screw method used in conjunction with the table method on flat-beds and platens and used alone or with drums on the magazine and newspaper rotary presses. On the first platen presses the disc substituted for a table. Another type of platen press used a simple form of rack-and-screw with reciprocating steel vibrators moving laterally in contact with composition distributors which were also in contact with steel reciprocating drums, moving laterally.

On some flat-bed and rotary presses the rack-and-screw system is pyramided. Since the treatment of the ink in the ink-mill is similar to the rack-and-pinion distribution on the press it is held that table distribution adds to the thoroughness of press distribution, and both systems are employed on the better two-revolution flat-beds used for the best grades of printing. The ink is laid on the table (plate) by the ductor, and as the plate passes under the distributor rollers the ink is distributed laterally by steel vibrators and this conjunction of table and rack-and-pinion methods is repeated when the plate passes under the form rollers, and these form rollers may be pyramided with rider and vibrator rollers.

On some flat-bed presses the distributor rollers are set at an angle of five degrees, as this arrangement is held to improve the distribution. As that part of a form next to the ink table receives more ink, some flat-bed presses are fitted with an auxiliary inking system back of the cylinder to apply a more uniform supply of ink to heavy forms of solid plates. The latest improved platen presses of the clam-shell type employ both rack-and-screw and table distribution.

Some platen presses are fitted with a device which trips all form rollers for a single rolling instead of a double rolling of the form, while others have a device which causes just the bottom roller to clear the form on the descent and ink it on the ascent. In the foregoing you have a general summary, though somewhat brief, of the various methods of ink distribution that are being used on letter press printing machines.

LIBRARY AND DEMONSTRATION ROOMS USED

LOOKING AT the accompanying illustration one gets the feeling of ease and comfort. This is not the ordinary atmosphere of the usual reception or waiting room; yet while having something of the appearance of a reception room, possibly being used for that purpose on some occasions, this is something entirely different, a place in which to sit down at ease and discuss problems.

But one part of the sales research and demonstration division which adjoins the

taining to equipment and processes, as well as a wide range of other useful information. And contacts with authorities on every branch of the graphic arts augment the company's own records and other information gathered from a number of authoritative sources.

In addition, there is a demonstration section containing Miehle Vertical and Horizontal presses with auxiliary equipment ready for complete working demonstrations, while in other space adjacent

that they believe they are situated to handle the specialty small jobs on the small automatics, or the medium and larger test jobs on either letterpress or offset press.

In addition to problems pertaining to presswork, the service of this new sales research and demonstration division also includes a wide range of technical information, including production analysis, plant modernization, pressroom layouts, and the like. And arrangements are made for having a specialist visit the printer's plant to secure first-hand data covering the class of work done, sheet sizes, length of runs, and modern methods applicable to the specific work of the plant, with a view to making constructive suggestions, whenever a printer's problem is such that a careful survey and analysis of the plant are thought advisable. After such a study by the specialist a written report is furnished following a careful analysis by the research staff, this report setting forth the recommendations for replacements of or expansion in plant equipment based on the analysis of the character and quality of the work produced by the printer, thus enabling him to visualize a real program which might cover a period of years.

Another feature afforded by the division is free instruction for pressmen, this being given from six to eight o'clock on two evenings each week. Embracing the teaching of mechanical adjustments and the operations of the Miehle automatic presses, the instruction enables the pressman to take complete advantage of every mechanical feature, thereby securing the utmost in the way of efficient production from the machines. While instructors are sent to teach the men selected to operate the machines when new ones are being installed, arrangements also can be made for the additional instruction in the operation and care of the machines when it is convenient for the operator to visit the demonstration rooms at the company's main plant in Chicago.

★ ★

Permanent Buyers Again

The relationship that existed a decade ago between buyer and seller is returning, in the opinion of *Printed Punch*, house publication of The W. F. Humphrey Press, Incorporated, Geneva, New York. Buyers, it is pointed out, are beginning to sense the waste in consulting a dozen salesmen before making a purchase; they are beginning to realize that it is more economic, after all, to rely on a few dependable sources of supply.



Adjoining this conference room in the main building of the Miehle Printing Press and Manufacturing Company, Chicago, are press-demonstration rooms and a library of periodicals and books

engineering division in the main building of the Miehle Printing Press and Manufacturing Company, Chicago, this room is in reality the conference or consulting room. Here printers from all over are afforded the opportunity to sit down in the midst of pleasant and comfortable surroundings, relax, and while wholly at ease, physically at least, talk over their problems with one or more of the experts making up the company's consulting staff, whether those problems pertain to such matters as presses or new developments in presses, or to processes and other features of presswork.

Following out its policy of rendering the greatest possible service to its customers and to the industry in general, the Miehle company has established this new sales research and demonstration division at its main building in Chicago. Immediately adjoining the conference room illustrated here, there is a library in which are available not only current copies of the various printing trade publications, but also books, examples of good and unusual printing, files containing data per-

there will be found a complete showing and demonstration of other presses manufactured by the company, both medium and large offset and relief presses, one-color and two-color. This equipment is used not alone for demonstrating the possibilities of the presses but also for testing jobs, and to make it possible for printers who so desire to see their own jobs running on the machines.

Here also is another service of distinct value. Those printers experiencing difficulties of any nature in connection with their presswork production are afforded the opportunity to have those difficulties analyzed by experts, a designated time for a printing test being arranged, allowing sufficient time for securing the necessary forms, paper, and other supplies. Should the printer for any reason be unable to be present and witness the demonstration or the tests himself, a comprehensive report is furnished setting forth exactly what took place in the handling of the job as well as the recommendations.

The officers of the company state that this unique feature of service is free; also

The BIRTH OF TYPOGRAPHY

Second of a series of articles in which the few remaining issues from

presses of the first printers are authoritatively examined and discussed **By DOUGLAS C. McMURTRIE**

ON THE BASIS of the evidence given in the preceding article, it seems likely that printing was being done at Strasbourg and later at Mainz for a period of at least ten years before the appearance of the celebrated Bible. The same evidence shows, too, that this earliest printing was experimental or in a state of development, with improvements constantly being made. This accords perfectly with what we know of the development of other inventions.

The first telephone was not a perfect instrument, nor was the first phonograph, nor the first radio. It would be unreasonable to assume that the art of printing sprang at once full-grown and perfect from the mind of its inventor. And it is no detracton from the fame of the inventor to point out that, beginning with a great creative idea, he had to find his way toilsomely to the means of making his idea take effective form. The greatest honor we can attribute to the name of

Gutenberg is to say that he produced that seventy-four-page "World Judgment" ten years or more before the appearance of the great Bible on which his fame has mistakenly been made to rest.

For in that first production he was blazing the way into virgin territory, encountering problems the difficulty of which we can only surmise, and evolving from his own mind the fundamental principles of that art which of all arts has made the most impress on civilization.

If scholars are correct in determining the date of the calendar which has been ascribed to 1448, it was printed at about the middle of the period of nine years (1444-1453) during which Gutenberg, his activities, and even his whereabouts, almost wholly disappear from our scanty knowledge of him. But there have been recorded no fewer than sixteen issues of Donatus printed with the so-called "calendar" type, showing that the inventor and his associates were decidedly active in carrying forward the invention of printing. These Donatuses were all printed on vellum and show in some cases a marked improvement over the first three in printing technique.

It has been shrewdly suggested that in those beginning years the inventor devoted himself to the solution of technical problems and left to his associates the first efforts to put printing to practical use. We know that Gutenberg at Strasbourg was imparting instruction in his "secret" art in return for the investment of rather large sums of money by his partners. It is certainly plausible to suppose that those Strasbourg partners, and probably other men later associated with Gutenberg, tried to turn their new craft to profitable use by printing the various editions of the Donatus which we have noticed, as well as other works which may have been in demand. The very imperfections in their work would then have suggested to the inventor various new ways of improving the technique of types and of adding to their usefulness.

The dates of many of the earliest products of the European press are matters of conjecture. The first dated piece of



Earliest of conjectural portraits of Gutenberg, generally conceded the honor of having invented movable type in Europe; from copperplate engraving, Paris, 1584

printing preserved to us appeared in the year 1454, which is thus the earliest date which can be set beyond any speculation or controversy. In that year four different issues of a papal indulgence appeared in printed form.

Constantinople had fallen to the Turks the year before. At the solicitation of the king of Cyprus, Pope Nicholas V granted indulgences to those of the faithful who should aid with gifts of money the campaign against the Turks. Armed with papal authority, Paulinus Chappe, as representative of the king of Cyprus, went to Mainz to raise money for this cause. Ordinarily, these indulgences would have been written out by hand, but in this case, as there was a considerable number to

be distributed, the aid of the new art of printing was enlisted, and forms were printed with blank spaces left for filling in the date, the names of the donors to whom they were issued, and other details.

All these printed indulgences which have been discovered look remarkably alike, but on close examination we find that three of the issues, although differing in slight details of spelling, are alike in having thirty-one lines of type, while the fourth issue has thirty lines. It was then recognized that the type in the thirty-one-line indulgences was different from that in the thirty-line issue—different, yet so similar that they could indicate only the independent use of similar types by different printing offices.

The thirty-one-line indulgences make use, in addition to the small type in which their text is set, of a large type which has already been classified as the thirty-six-line Bible type—essentially the same type face that was used for printing the "Fragment of the World Judgment" and therefore, in all probability, belonging to Gutenberg.

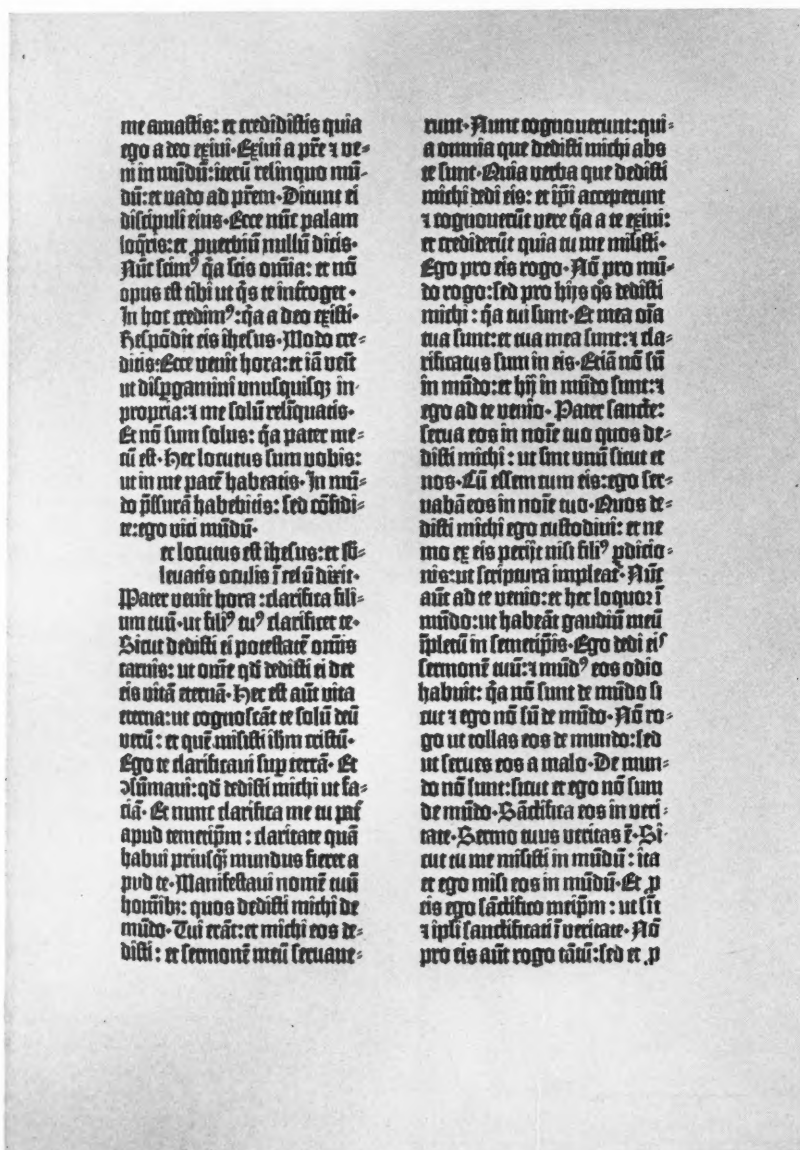
The thirty-line indulgence of 1454, on the other hand, employed for its display lines a slightly smaller type which very closely resembles that of the forty-two-line Bible, although not identical with it. There is one clue, however, to the identity of its printer—there was used in it a decorative capital M which we later find in the possession of Peter Schoeffer, at work in Mainz.

Of the thirty-one-line indulgence, in addition to the three varieties dated 1454, a fourth variety appeared later with the date changed to 1455. There are also two known issues of the thirty-line indulgence which are dated 1455.

It is interesting to note that these indulgences were printed at just about the time of the breach in the partnership between Gutenberg and Johann Fust. It was a most important turning point in the development of printing, and there has been much ingenious speculation as to what the relations between the two partners actually were in those critical years. But from this speculation nothing has yet emerged which can be stated as established fact, although it seems quite clear, from the evidence of the indulgences, that a split had taken place and that there were two rival printing offices in Mainz in the year 1454.

To the same period belongs a leaflet of twelve pages with the title *Eyn Manung der Cristenheit widder die Durken*, or "A Warning to Christendom against the Turks." It is in the thirty-six-line Bible type, and internal evidence shows that it was printed in December, 1454. It is ascribed to the press of Gutenberg, now operating in competition with Fust. It ends with the earliest printed New Year's greeting: "Eyn gut selig nuwe Jar."

THE NEXT important date in our chronology is the year 1456, in which, on August 15, Heinrich Cremer, vicar of a church at Mainz, completed the rubrication and binding of a copy of the great Latin Bible already referred to as the forty-two-line Bible—so called from the fact that there are forty-two lines to the column on most of its pages. Cremer made note of the date at the end of the two volumes of a copy of the book which is now preserved in the Bibliothèque



A page of the thirty-six-line Bible, which is much more rare than the forty-two-line so-called "Gutenberg Bible." There is more reason to believe Gutenberg printed this volume than that he produced the forty-two-line Bible, with the typographic authorship of which he is popularly credited

Universis Christianis fidelibus presentes litteras inspecturis Paulinus Chape Consiliarius Ambasciator et procurator generalis Serenissimi Regis Cypri in hac parte Salutem in domino Amen. Venerabilis pater et dominus Nicolaus divina providencia procurator et officialis Regni Cypri misericorditer copatis contra perfidiam crucis christi hostes Theucros et Saracenos gratis concessit omnibus christifidelibus ubilibet constitutis ipsos per asplonem sanguinis domini nostri ihesu christi pie exhortando qui infra triennium a prima die Octavi anni domini MCCCXLIII incipit per defensione cartholice fidei et regni potestatis de facultatibus suis magis vel minus put ipsos videbitur scilicet per pectoribus vel nuchis substitutis pie erogaverint ut confessoras ydonei seculares vel regulares per ipsos eligendi confessionibus eorum auditis per commissis etiam sedit aplice reservationis excessibus criminibus atque delictis quatuordecim gravibus per una vice tantum debita absolutione impedire et penitentiam salutarem inungere. Necnon si id habere poterint ipsos a quibuscunque excommunicationum suspensionum et interdicti aliusque sententiarum censuris et penis ecclesiasticis a iure vel ab homine mulgatis quibus forsitan immodati existunt absolvere. Insuper per modo culpe penitentiam salutari vel alio quod de iure fuerit indulgentia ac eis vere penitentibus et confessis vel si forsitan propter amissionem loci scilicet non poterit signa tricornis ostendendo plenissimam omnium peccatorum suorum de quibus ore confessi et corde recti fuerint indulgentiam ac plenariam remissionem semel in vita et semel in mortis articulo ipsis aude aplice credere valeant. Satisfactione per eos facta si suppetierint aut per eorum heredes si tunc transierint. Sic tamen quod post indulgentiam concessam per unum annum singulis sextis feriis vel quadam alia die ieiunent legitimum impedimento ecclesie precepto regulari observantia penam in iudicio voto vel alias non obstantibus. Et ipsis impeditis in dicto anno vel eius parte anno sequenti vel alias quam primum poterint ieiunabunt. Et si in aliquo anno vel eorum parte dictum ieiunium commode adimplere nequiverint Confessori ad id electus in alia mutare poterit caritatis opera quod ipsi facere etiam teneantur. Dummodo tamen ex confidentia remissionis huiusmodi quod absque peccato non presumat aliqui dictam concessio quod ad plenariam remissionem in mortis articulo et remissionem quo ad peccata ex confidentia ut permittitur remissa nullius sint roboris vel momenti. Et quia devoti Christiani de omnibus et singulis et fructibus que vult scire. Colunt deus suum iuxta dictum indulgentiam de facultatibus suis pie erogare merito huiusmodi indulgentie gaudere debet. In venetis testimoium siquidem ad hoc ordinatum presentibus testimonialibus est appensum Datu Colonia Anno domini MCCCXLIII pie vero per mensis.

forma plenissime absolutionis et remissionis in vita

Misereatur tui etc. Dominus noster ihesus christus per suam sanctissimam et piissimam misericordiam te absoluat. Et aude ipsis beatorumque petri et pauli apostolorum eius ac aude aplice michi remissa et tibi concessa Ego te absolvo ab omnibus peccatis tuis rectis et obliis etiam ab omnibus casibus excessibus criminibus atque delictis quatuordecim gravibus sedit aplice reservationis. Necnon a quibuscunque excommunicationum suspensionum et interdicti aliusque sententiarum censuris et penis ecclesiasticis a iure vel ab homine mulgatis si quas incurrisi dando tibi plenissimam omnium peccatorum tuorum indulgentiam et remissionem. In quantum clauso sancte matris ecclesie in hac parte se extendit. In nomine patris et filii et spiritus sancti Amen.

forma plenarie remissionis in mortis articulo

Misereatur tui etc. Dominus noster ut supra. Ego te absolvo ab omnibus peccatis tuis rectis et obliis etiam obliis restituendo te unitati fidelium et sacramentis ecclesie dimittendo tibi penas purgatorii quas propter culpas et offensas incurrisi dando tibi plenariam omnium peccatorum tuorum remissionem. In quantum clauso sancte matris ecclesie in hac parte se extendit. In nomine patris et filii et spiritus sancti Amen.

One of several issues of a papal indulgence appearing in 1454 and 1455, which are the earliest dated pieces of printing that have been preserved

Nationale at Paris. The printing of this Bible was completed, therefore, not later than 1456, and probably earlier.

This is the book commonly named the "Gutenberg Bible" and generally regarded as Europe's first printed book, as has already been noted. The book itself bears no indication of the date or place of printing nor of the identity of its printer. The warm adherents of Gutenberg, whose name is legion, confidently regard this Bible as the masterpiece of his career. But I think I am stating the truth when I say that the majority of temperate bibliographers, who are not special pleaders, believe that the book was either produced in its entirety or in any event was carried through to completion by Fust and Schoeffer.

The plan for the book was perhaps Gutenberg's, the technique of its manufacture was unquestionably his, and it is not unlikely that work on it began while Gutenberg and Fust were still in partnership. But we certainly cannot believe that it was printed by Gutenberg personally or that he had much more to do with it than to supervise the preparation of its types and the other initial steps.

Every detail of the forty-two-line Bible has been studied with meticulous care by Schwenke, Dziatzko, and other German bibliographers, and many facts have been learned about the manner of its production. The body size of the type used at the beginning was such that forty lines made a column. The size was then reduced so that forty-one lines could be set within the same space. It was finally reduced again to a size that permitted forty-two lines to a column throughout most of the book. After printing began, it was evidently decided to increase the edition, for the early pages were reset and reprinted.

Six presses were at work on the book simultaneously. Paper was purchased in large quantities rather than in job lots, and the total consumption of paper and vellum was extremely large. Altogether, the book was the product of a printing shop liberally equipped with type and with all other essential apparatus—a shop which represented the outlay of large sums of money such as Johann Fust is known to have advanced.

With the production, or at least the completion, of the forty-two-line Bible, leadership in the practical use of the new

craft of printing definitely passed from Gutenberg and such associates as he may have had to the new firm of Johann Fust and Peter Schoeffer. These two made the year 1457 stand out as one of the most conspicuous landmarks in all the five centuries of typographic history by producing the first edition of their famous Psalter—a book which is a never-failing source of amazement and an object of almost idolatrous admiration to all amateurs of early printing.

The Psalter is also distinguished as the first dated and signed printed book. On the last page appears a colophon in Latin, which is thus translated:

The present copy of the Psalms, adorned with beauty of capital letters, and sufficiently marked out with rubrics, has been thus fashioned by an ingenious invention of printing and stamping without any driving of the pen, and to the worship of God has been diligently brought to completion by Johann Fust, a citizen of Mainz, and Peter Schoeffer of Gernsheim, in the year of the Lord 1457, on the vigil of the Feast of the Assumption.

Here at last printing has emerged from its shelter of anonymity, and we stand on firm ground regarding the identity of the printer and place of issue. The capitals

thus mentioned in the colophon are floriated initials of lacy design printed in two colors. The register of these colors in all the existing copies is so perfect that typographic experts remain puzzled in their efforts to discover the method by which it was obtained. The large type is printed throughout in red and black, and the entire effect cannot be otherwise described than as magnificent.

There are two editions of the Psalter which are easily distinguished the one from the other. The first has 143 leaves, the second contains some added rituals and comprises 175 leaves. There are also at least three variations in the typography of the first page of the text. The differences have been studied and a number of cases have been recorded of typographical errors which were found and corrected as the work of printing proceeded, but there is more work to be done before we can come into possession of all the facts about this book.

Ten copies have been found still in existence, together with a number of separate leaves and other fragments—all, by the way, printed on vellum. The copy in Vienna is known as the virgin copy. It was apparently never used in a church, and its vellum pages are practically as pure and white as the day it was printed. Under the colophon of this copy only appears the printers' mark of Fust and of Schoeffer.

Two other early books printed at Mainz demand special mention because of the problems which arise in the effort to identify their printer or printers and because of their presumed connection with the later part of Gutenberg's career. These are the thirty-six-line Bible and the famous *Catholicon*.

The thirty-six-line Bible is much rarer than the forty-two-line Bible. Only eight copies even approximately complete are known to exist, whereas thirty-two practically perfect copies of the other edition were recorded by De Ricci in 1911. As we have already noted, the type face in which it is set is that which was used for the earliest German printing. Because of the early origin of this type, it was natural to assume that this Bible was printed before the forty-two-line Bible.

But although there is some reason to suspect that a few leaves of it may possibly have been printed about 1450, the patient studies which Dziatzko has made of its text reveal that it contains numerous errors which can be accounted for only by assuming that it was set up from the printed forty-two-line Bible as copy. This circumstance, together with the known dates on which was completed the rubrication of copies of the book, and other

evidence, point to its having been printed about 1460, or perhaps a little earlier. The extant copies are all printed on paper, but the existence of some separate leaves and fragments printed on vellum indicate that there must have been at least a few copies issued on that material.

Only one complete copy of this famous book has been recorded as being still in the possession of a private owner. Should it ever come on the market for sale, we may confidently expect the bidding for it to reach dizzy heights.

The types of the thirty-six-line Bible were Gutenberg's, made from the original designs with which he had been experimenting for years. Apparently they did not become part of the partnership property acquired with the money invested by Fust about 1452 and hence remained in Gutenberg's possession after the two separated. It has been surmised that Gutenberg planned and even began the printing of this Bible about 1450 (there are known to be two different printings of the first few leaves of the book) and then set it aside to work on other things, including the smaller type face of the forty-two-line Bible. According to this line of con-

jecture, Gutenberg returned to his original project about the time that Fust and Schoeffer were completing and bringing out the forty-two-line Bible.

Albrecht Pfister, later the first printer at Bamberg, eventually came into possession of the thirty-six-line Bible type and possibly of the copies of the book itself which remained unsold. Hence it has been assumed that he was Gutenberg's financial backer, partner, and technical assistant in the task of producing the thirty-six-line Bible itself. But when Pfister printed his first books at Bamberg about 1461, he showed himself to be an inexperienced printer and surely not a man who had any important part in the printing of a great Bible.

All in all, there are many reasons why we should ascribe this work to Gutenberg and no very weighty reason why we should not. Certainly, on evidence now available, this second Bible has a much better claim to be called the "Gutenberg Bible" than the forty-two-line edition.

(EDITOR'S NOTE: In his concluding installment, Mr. McMurtrie will examine all remaining evidence in support of the claim that Gutenberg invented printing.)

COLOR INCREASE FOR NEWS PAGES

COLOR NOW is to the newspaper what streamlining is to the railroad. It is the new and better thing." So runs an editorial in a recent issue of the *Chicago Tribune*, which has shown such remarkable development in the use of color in its regular daily and Sunday news and feature sections. The editorial continues: "The introduction of color has been resisted by many publishers . . . because its adoption imposed new problems and necessitated expenditures for new equipment. The *Tribune* pioneered the new uses of color and is gratified by the steady improvement in its own handling of the new effective medium."

Referring to the fact that it is not speaking of color in rotogravure, "which has, at length, been adopted even by the journalistic die-hards who claimed it couldn't be done," but of "color in the daily and Sunday news and feature sections, printed with the same presses, on the same paper, and at the same speed as the black and white pages," the editorial continues: "A few years ago few publishers believed that a press could be designed to deliver color pages of this sort at a rate approximating 50,000 an hour, yet this has been accomplished. At that time it seemed almost certain that even if the speed were attained it would be at the

cost of quality, yet the quality of color printing in the *Tribune* has steadily improved. It is far better than it was when press speeds were only half as great."

Then, dealing with the value of color in advertising and the way in which advertisers have taken advantage of the opportunity to use color, the editorial forecasts greater use of color in the news pages, stating: "The use of color for editorial purposes will inevitably expand. The *Tribune* has used it occasionally in front page cartoons and regularly in its Sunday feature sections, and the time is nearing when it will be used commonly in illustrating the news."

The closing paragraph calls attention to the fact that "industrial and mechanical advances impose new and greater responsibilities upon workmen. They must be more skilful, more alert, more painstaking. They must be willing and even eager to learn new techniques. Their standards of accomplishment must move steadily forward." And as a tribute to its own workers: "The *Tribune* is proud of its men in all departments who have contributed to its successful pioneering in the use of color. They have achieved one of the most dramatic technical advances of the decade." So continues the mighty march begun by Johann Gutenberg!



I p Brevities

Tersely told news items and bits of information gathered from all over the world, selected for their value or interest to our readers

Newspaper Printed in Street

• While the building housing the *Steele City (Neb.) News* was being moved across the street, the final press day arrived when the building was still in the middle of the thoroughfare. One side of the paper still had to be printed. So while the movers were at lunch, Editor Haddix locked up the forms for the second side, put the paper to bed and printed the edition. The wrapping and mailing were completed while the building was "inching" along after lunch.

When Paper Is White

Recently a definition of whiteness of paper was proposed based on the degree of approach to the appearance of an ideal perfectly reflecting, perfectly diffusing surface, with magnesium oxide as a working standard white. The plan was submitted to fifteen observers who were asked to obtain visual whiteness gradings on a series of thirty papers whose colorimetric specifications were known. A third of the observers found magnesium oxide an acceptable standard white. Another third based their judgments on a standard white slightly greenish yellow compared with magnesium oxide, a color often called "natural," meaning the color of paper made from good grade well bleached pulp to which no dye has been added. The remaining third showed "some agreement with either working standard" but their systems of grading were "less perfectly discovered." The National Bureau of Standards concluded that "the definition of whiteness can be written around either of the two working standards with equal convenience."

The Fifty Club

• In 1899 seven printer friends in London, England, organized a little club, with the idea of entertaining each member upon his attainment of his fiftieth birthday. Entirely social in its object, it stresses the idea of "making people happy." The club has grown to such a large membership that one of the largest dining establishments in London is required for the annual dinner and get-together.

What Advertising Does

• Can printers, through advertising, increase their business and thereby reduce the cost of producing it? Notice these figures compiled by a large advertising agency: In twelve years Americans have purchased eighteen million radio sets, largely through the medium of advertising, and the increased production of radios has brought the cost to the public down to one-fifth or one-sixth of the original prices. Most people know this from their own experience. The manufacturer of one popular drink,

by means of advertising expenditure amounting to about \$0.0001567 for each five-cent bottle, has built up a world-wide distribution. The producer of a famous brand of soup expends on advertising a sum equal to about \$0.00036 for each can of the product and has built up an international business. The list could be extended *ad infinitum*, but the lesson is here in the few given above.

Dog Delivers Papers

• Gyp is a seven-year-old cross-bred police dog, owned by one of the paper carriers of the *Toronto Globe*. As a pup, Gyp displayed interest in the delivery of papers by his young master. As he accompanied his master on the paper route and grew up to doghood, he was allowed to help. For a number of years he has done most of the work. He learns a new address in a day, and as his master hands him the papers, one at a time, Gyp places them on the right doorsteps.

Novel Lighting Devices

• Two innovations in lighting were demonstrated in London, England, a few days ago. The first is an anti-dazzle device, dependent upon the use of polarized light, for which important industrial and commercial uses are predicted. By it, the dazzle of automobile headlights may be eliminated. It may be so placed relative to windows that light may penetrate to the outside but persons on the outside may not see the interior.

The other innovation is a special type of lamp which gives light without rays. It is of the ultra-violet ray type, the rays being made invisible by a chemically treated surface. It is said that it will be a competitor to Neon and other illuminated signs. Use by printers readily suggests itself.

What the World Owes to a Printer

• According to a writer in a Manchester (England) publication, a printer named I. Jaggard printed the true first complete edition of Shakespeare's plays in a single volume. He kept a file of his work, as many another printer has done, and when the Puritans abolished the theater and destroyed all the books of plays, Jaggard guarded his secret file which later came to light when the Puritan spasm passed on.

Acclimating Paper

• All paper brought into the pressroom from colder surroundings should be left sealed in cases, or, if on skids, covered with waterproof wrappers for several days before exposing it to the pressroom atmosphere, according to a bulletin just issued by the National Bureau of Standards. Otherwise edges absorb moisture and become wavy.

The World's Largest Cutter

• The world's largest cutting machine (called guillotine in many countries) has just been built in Germany for a Russian concern. It has a cutting length of 156 inches, the knife being in two pieces each of which weighs a hundred pounds. The cutting pressure is 22,000 pounds. In tests boards up to one-half-inch thickness were easily cut, and plates of thick hard vulcanized fiber were cut without difficulty. The machine occupies a space 20 by 20 feet.

Fireproofing Paper

• A new agent for the fireproofing of paper, wall-boards, plywoods, and timber has been perfected by an English chemical concern. The basic constituent of the compound is mon-ammonium phosphate, the decomposition of which is responsible for its fireproofing effect. Paper is effectively fireproofed either during or after manufacture by the use of solutions of the compound. It is said to be especially valuable in the manufacture of paper lanterns, streamers, festoons, and other carnival novelties. Trade name is "Faspos."

Originator of the Interview

• In a research for the real originator of the "interview," a pronounced feature of modern journalism, Prof. George Turnbull, University of Oregon School of Journalism, has concluded that the palm leaf goes to Horace Greeley, once editor of the *New York Tribune*, instead of to James Gordon Bennett of the *New York Herald*. His decision is based on Greeley's interview with Brigham Young, head of the Mormon Church, in 1859, which he claims is the first instance in American journalism of "the interview form of newswriting." Bennett has been given credit by many as the originator because of a letter from Washington, D. C., in 1839, which Professor Turnbull finds contained neither direct nor indirect quotation of the president of the United States, and therefore was not an interview.

Origin of Christmas Cards

• The custom of sending greeting cards at the seasons celebrated by the Christian church originated a few hundred years ago, after printing had become more common. At one time such cards were very ornate, engraved, frilled, and printed in French, many times being of a devotional character. In the latter part of the seventeenth century, New Year cards appeared in France. In Germany, gilt or illuminated cards were sent to relatives on "nametag"—name day, usually a saint's day. In England, as early as 1844, William Dobson and J. C. Horsley, of the Royal Academy, designed Christmas cards.



The Month's News

Brief mention of persons, products, processes, and organizations; a summary of printing and allied-trade events and comment that covers the past, the present, and the future

Printing Education Week

January 15 to 22, 1937, has been set for the annual observance of Printing Education Week, and indications are that much wider attention will be attracted to this observance and greater significance will be attached to it. With the formation of the National Graphic Arts Education Guild, which has been carrying on an active campaign for increasing the recognition given to the importance of the educational movement in the printing and related fields, the plans have been well organized and greater interest has been aroused. The dates for Printing Education Week have been arranged to coincide with 231st anniversary of the birth of Benjamin Franklin, and while the programs for the week will be concerned largely with honoring the memory of Franklin, attention will also be given to promoting the interests of printing education and providing a more extensive demonstration of what is being accomplished by schools of printing throughout the country.

Endorsement of the U. T. A. was given to Printing Education Week at its recent meeting held during November. A committee has been appointed by the International Association of Printing House Craftsmen with instructions to urge each of the Craftsmen's clubs to cooperate with the movement. And with the essay contest of the International Printing Ink Corporation centering in that week, the entire observance should attract more than usual attention throughout the industry.

U. T. A. Executive Committee Acts

Among important actions taken by the U. T. A. Executive Committee at its recent meeting at headquarters offices in Washington, D. C., was the decision that pensions and social benefit expenses shall be included when computing costs in accordance with the principles of the Standard Cost Finding System, thus reversing the former provision that such expenses were not to be included.

It was also determined that the program of activities adopted at the annual convention of 1935 should be continued, that the market stabilization program should be pushed vigorously, also that the development and issuance of production standards and economic cost values, as recommended by the special committee of local secretaries, should be immediately undertaken. The Paper Trade Relations Committee, which has done excellent work during the past two years, was reappointed and will carry on its efforts in its usual thorough manner.

Authorization was given the Stabilization Commission to proceed at once with the development and issuance of both production standards and economic cost values as the first step in a national stabilization program, and to develop additional steps having for their objective the correction of unstable conditions prevalent in the industry.

A special committee, consisting of Frank J. Smith, B. B. Eisenberg, E. J. Mordaunt, H. O. Owen, T. E. Donnelley, and Don H. Taylor, was appointed to continue an investigation already under way into the complex matters involved in the launching of the Graphic Arts Research Laboratories. While progress is being made, the appointment of the Research Commission ordered by the past convention is being withheld until certain involved preliminary studies can be examined and a plan of procedure drawn up.

A special committee headed by Thomas E. Donnelley was appointed to plan a suitable commemoration of the five hundredth anniversary of the invention of printing from movable types, this commemoration to occur in 1940.

Present at the three-day session of the executive committee were President Earl R. Britt, George H. Cornelius, B. B. Eisenberg, A. W. Finlay, H. O. Owen, Frank J. Smith, Don H. Taylor (representing Frank A. Young), and Oscar T. Wright.

Chicago Engraver Dies

Rudolph Emil Kunze, a pioneer wood- and photoengraver of Chicago, died on Tuesday, December 1, at the age of eighty-two years. Mr. Kunze, father of Edward L. Kunze, president of Blomgren Brothers and Company, photoengravers and electrotypes, was born in Germany, locating in Chicago in 1857.

Syracuse Honors Goudy

Frederic W. Goudy, foremost living type designer in the world, has been made the recipient of new honors, adding to the long list already bestowed upon him. At a special dinner on Thursday evening, December 17, Syracuse University presented Mr. Goudy with the first Medal of Honor, this medal having been established by the School of Journalism for the purpose of extending recognition for distinguished contributions to any of the branches of journalism.

Announcement of the award of this medal to Mr. Goudy, for distinctive service in typographic design, was made on September 12, the actual presentation being delayed until the dinner on December 17, the dinner being made a special occasion combining the presentation to Mr. Goudy and a tribute in honor of Dean M. Lyle Spencer, of the School of Journalism. Dean Spencer is leaving early in January to spend six months in Cairo, Egypt, where he will supervise the establishment of the journalism curriculum for the American University at Cairo.

It was Dean Spencer who last April established a typographic laboratory in connection with the School of Journalism, the purpose being to acquaint students with type, type faces, and type families, also with the rudiments of pressmanship, in order that they might achieve something of artistry in the printed word. The laboratory has been named the Frederic W. Goudy Typographic Laboratory.

H. L. Bullen Honored

Anxious to see and hear the master printer who had collected the greatest printing library in the world, members of the Columbia University Book Club honored Henry Lewis Bullen by extending him an invitation to meet with and address them on the evening of December 7. The library, as has been stated in these columns, is now in the custody of Columbia University, where it is to remain for two years in the hope that funds may be raised for its purchase, or that it may be purchased and presented to the university by some other person or group.

A dinner was given in honor of Mr. Bullen at the Columbia Faculty Club, after which he appeared before the Book Club, at the meeting of which Dr. H. Lehman-Haupt, curator of the Rare Book Department at Columbia, presided. Doctor Lehman-Haupt praised Mr. Bullen's gigantic labors in collecting the library for the American Type Founders Company, and called upon Stephen H. Horgan, who has known Mr. Bullen for nearly a half century, to tell something of Mr. Bullen's life and work.

Mr. Horgan gave a brief sketch of Mr. Bullen's strenuous life, from his birth at Ballarat, Australia, through his apprenticeship in typography, lithography, and bookbinding, to his arrival in New York in 1871 at the age of eighteen years. He then told of his work as a printer in plants from St. Louis to Boston, including Philadelphia during the Centennial Exhibition of 1876, and said: "No printer could have worked harder at his trade and at the same time spend more of his waking hours in the study of the history of printing than did Mr. Bullen."

Following this introduction, Mr. Bullen, who apologized for his feeble voice, he having left a sick-bed rather than disappoint the members of the club, extended praise to the extensive knowledge of Doctor Lehman-Haupt, in whose care the library most likely will be placed. In his talk Mr. Bullen dwelt especially on one item of the collection, the Psalter of 1457, a folio of 175 leaves, stating that he considered it a much finer example of book printing in every way than the Gutenberg Bible. This Psalter was printed by Johann Fust and Peter Schoeffer, who had worked for Gutenberg, and was the son-in-law of Fust.

Mr. Bullen expressed himself as being greatly pleased that his library had fallen into such good hands as those of Doctor Lehman-Haupt, and under the protection of such a university as Columbia.

Harry P. Madden Dies

Harry P. Madden, secretary and treasurer of the Kohl & Madden Printing Ink Company, Chicago and New York, died at his home in Chicago on Wednesday, December 2, at the age of fifty-two years. Starting in the banking business, Mr. Madden became connected with the Kohl & Madden company fifteen years ago.

Mailing-List Houses Indexed

From the Department of Commerce, Marketing Service Section, comes a directory of mailing-list houses, a mimeographed bulletin giving the names of concerns furnishing various kinds of mailing lists. The list is arranged by cities, the first part giving those concerns furnishing lists covering the entire United States, this being followed by regional, state, and local list houses; then an index divided into two sections: first, firms furnishing a general line of lists, national, and second, firms furnishing a general line of lists by regions, states, and cities. The last few pages give a classified list such as Apparel Trade and Allied Lines, Automotive Lists, and so on. Copies are supplied without charge to those sending requests on their business stationery to the Marketing Service Section, Department of Commerce, Washington, D. C.

Monotype Folders Issued

The past month has brought two interesting and informative folders from the Lanston Monotype Machine Company, of Philadelphia. The first of these pertains to the Monotype Type-and-Rule Caster, for making type, ornaments, borders, rules, and slugs. In addition to giving a description of the monotype system, and the monotype rental matrix library, this folder shows specimens of typical ornaments and borders in sizes from 5- to 36-point, some of the many miscellaneous characters now available, specimen lines of approximately one hundred monotype faces in use for display purposes, and a showing of straight-rule designs from 1½- to 12-point, which can be cast in continuous strips or automatically cut to labor-saving lengths. Copies of this folder, we are advised, will be sent to any of our readers who write for it.

The second, in reality more than a folder and more on the order of a brochure, in Wire-O binding, carries the title, "Monotype Makes the Headlines," and is designed to show how monotype type- and material-casting machines can be used to meet the requirements of daily-news-paper composing rooms. A stiff celluloid sheet forms the front cover, with the title printed thereon, the inside pieces being graduated in size from 5¼ by 8¼ inches to the full size of the brochure, 9 by 12 inches. The titles printed at the bottom of each inside piece form an index, these titles being: Strip Material, Type Up to Eighty-Four-Point, Fastest Composition, Types for Advertisers, and Who Uses the Monotype.

On the inside of the back sheet are shown specimens of the Symbic family, used in the composition of the brochure. Copies of this piece will be sent to any of our readers who write for it on the letterhead of the newspaper with which they are connected.

Reader Reaction to Color

In an effort to determine the influence of color on the recipient of advertising, a survey was made last year by the Gallup Research Service under the sponsorship of the Wrenn Paper Company, of Middletown, Ohio. The results of the survey were published in pamphlet form, and indicated that violet has the most pronounced advertising influence on men, dark green the least influence. With women, dark blue has the most pronounced influence, and, as with the men, dark green has the least influence.

Going further into the subject, the Wrenn Paper Company has authorized another survey on a much broader scope by the Gallup Research Service, the survey being conducted during the months of November, December, and January. Most of the veteran forms of advertising, it is

said, are going to be caught by the candid camera of research, and idea appeals, types of presentation, as well as reader interest will be scrutinized. While it will take several months before the results will be ready for publication, there can be no question but that the findings of the new survey will be looked forward to with an unusual amount of interest.

Radcliffe Typographic Director

B. Walter Radcliffe, Jr., has been appointed typographic director of the King Typographic Service Corporation, 330 West Forty-second Street, New York City, announcement being



B. WALTER RADCLIFFE, JUNIOR

made recently by the company's president, Philip R. Bookbinder. Mr. Radcliffe has been associated with the King organization for some years, having formerly been type man with the G. M. Basford Company, also with the American Type Founders Company.

Air Express for Moderns

In these days when speed is such an essential factor and minutes count, the possibilities of saving time by making shipments by air express are well worthy of consideration. A little folder, which comes to us from the Air Express Division of the Railway Express Agency, suggests ways by which air express can be used to advantage by the printing, publishing, and advertising fields, and gives important information pertaining to charges and the approximate time for shipments. Rapid coordinated service between express trains and planes extends this service to 23,000 off-airline offices, and through arrangements with the Western Union Telegraph Company, shipments can be picked up and sped to their destination.

Porterfield Leaves U. T. A.

David P. Porterfield, who since 1929 has served as director of the department of marketing of the United Typothetae of America, left that organization this past month to return to the commercial field. He has joined the firm of Batt, Bates and Company, Incorporated, mail-advertising service, Washington, D. C., as vice-president, and will concentrate his efforts on the advertising and sales promotion problems of the firm's clientele.

Fifty Years Editor and Publisher

In recognition of his service of fifty years in the journalistic field as newspaper editor and publisher, a banquet was held in honor of Emerson R. Purcell, publisher of the *Custer County Chief*, of Broken Bow, Nebraska, on December 4, under the auspices of the Broken Bow Public Service Club. Plans for the banquet were arranged while Mr. Purcell was absent from the city for a week, and the staff of his paper also published a special eight-page Golden Celebration edition of the paper, all of which came as a distinct surprise to Mr. Purcell. Four past presidents of the Nebraska State Press Association were in attendance at the banquet together with a number of newspaper men from central Nebraska, many letters were received from newspaper men from all over the Central West, resolutions praising Mr. Purcell's work were presented, and a large bouquet of flowers was presented to Mr. Purcell on behalf of the American Legion Post.

Roanoke Times Celebrates

Celebrating the completion of fifty years of service, the *Roanoke Times* issued a special Fiftieth Anniversary Edition on Monday, November 30. Coming to us, as it does, from our good friend, that prince of printers, Edward L. Stone, of the Stone Printing and Manufacturing Company, of Roanoke, Virginia, this special edition takes on additional interest, for from it we learn that Mr. Stone aided the founder of the paper in making the original survey of the city to determine the possibilities and whether the city was ready for a daily paper.

First issue was published November 30, 1886, with a circulation of six hundred. Forty-eight pounds of paper were required for an issue, put out by a total force of eight employees, the paper being edited and printed in an old frame building, power for operating the press being furnished by a burly, well muscled negro who turned a large wheel—such, in brief, were the conditions under which the paper was first published. Today it has its own building, an edition running in excess of 50,000 copies, using more than 84,000 pounds of paper an issue, with 180 employees and modern, efficient equipment.

The anniversary issue consists of eight twelve-page sections, the first mainly devoted to general news, the others recording the development and progress of the city, a veritable "Then and Now" of Roanoke—the type of issue that should be prized by historians—each section being devoted to some phase of the city's progress.

Mr. Stone, who in addition to being president of the Stone Printing and Manufacturing Company has also been connected with the *Times* as stockholder, director, and vice-president, advises us that Roanoke is only about fifty-two years old, and that his own company was originally chartered in 1883.

Georgian Press Enlarges

Since last January The Georgian Press, 175 Varick Street, New York City, has enlarged its plant by 5,000 square feet, and now covers a total of more than 14,000 square feet of floor space. A new Miehle high-speed two-color forty-one-inch unit press has just been installed, also a new Kelly press which takes a sheet up to 17 by 22 inches. The company states that the purchase of this new equipment, and the addition of a number of new type faces, is in keeping with its policy of maintaining a high standard of craftsmanship, and of constantly trying to better its service to its clients. The company maintains a complete creative department which is available to those interested in direct mail.



Horace Carr, known as the dean of Cleveland printers, in his office library, containing more than two thousand volumes of printing lore

Type Visibility Tested

A news release recently received from the Intertype Corporation gives some interesting details regarding a test of type legibility which seemingly opens up a new avenue of approach to the solution of a problem that has been the subject of considerable study in the past. What is known as a "visibility meter," developed by Dr. Matthew Luckiesh, of the General Electric Company's laboratories, at Cleveland, Ohio, for research work in connection with lighting, was used recently for measuring newspaper-type legibility. The test, it is said, was initiated by a lighting engineer of the public service company at Springfield, Illinois, who became interested in the subject of newspaper-type legibility after reading an article in the *Illinois State Journal* announcing a change in its type face to the Intertype Regal news face.

The visibility meter, according to the account, is held before the eyes in the same position as a pair of eyeglasses, and the observer, looking through the meter at the specimen of type to be studied, sees the type through two colorless photographic filters which are in approximately the same position as the lenses in a pair of glasses. The filters can be rotated, and are divided into precisely graded sections of density, each section filtering out a little more light than the previous one, thus making the type a little more difficult to read. Starting with the meter set at

the point where he can read the type easily, the observer slowly rotates the filter until he reaches a point where he can no longer read the specimen of type. Using a second type face and applying the same test, the difference in legibility or ease of reading between the two types can, with a little figuring, be expressed numerically. In the test mentioned in the account, the Intertype Regal face was shown to have 15.5 per cent greater visibility than the type formerly used by the *Illinois State Journal*.

Dr. Luckiesh, and his assistant, Frank Moss, who worked with him on the development of the visibility meter, have made extensive studies in lighting and visibility in relation to physical well-being, and a discussion of their findings has been published as "The Relative Visibility of Print in Terms of Illumination Intensity."

Printing Equipment Exports

Exports of printing and bookbinding machinery and equipment from the United States for the month of October, 1936, showed an increase of \$337,506 over the corresponding month of 1935, the figures being \$987,535 for October, 1936, and \$650,029 for October, 1935. The increases were distributed over all the items included under the heading of printing and bookbinding machinery, according to the report of the Machinery Division of the United States Department of Commerce.

Horace Carr Honored

The dean of Cleveland printers, Horace Carr, who has been widely known as a master of the art of printing, was honored in a recent special news feature appearing in the *News*, of Cleveland, Ohio. Mr. Carr's love of fine printing, his extensive knowledge and broad understanding of what constitutes good printing, and his appreciation of the historical background of the art of printing, are revealed in the quotation reprinted from the *News* article in the publication of the Cleveland Club of Printing House Craftsmen, which reads:

"The musty smell of old books lends to Horace Carr's printing office the same quiet calm you find in a library. You find yourself speaking softly, even though a rush of traffic passes below. Reigning over Mr. Carr's office library of more than two thousand volumes is a water color of William Caxton, the first printer in England, presented by the artist, Orville Peets. Two sections of the bookcase are devoted entirely to dictionaries. Many of the words listed in the old English dictionaries are no longer understandable. They are the slang words of generations ago. In his collection are some fine calf bindings, also hand illuminated pages, set with obsolete type faces. His oldest book dates back to 1498."

Lydiard Joins Fred Glen Small

After a number of years with the advertising department of the Babcock & Wilcox Company, of New York, Keith B. Lydiard has become associated with Fred Glen Small, also of New York, in the capacity of account executive specializing on industrial advertising. Among his various activities Mr. Lydiard is a director of the National Industrial Advertisers Association, also secretary of Technical Publicity Association.

J. F. Biddle Dies

Joseph F. Biddle, publisher of the *Daily News*, of Huntington, Pennsylvania, the *Mount Union Times*, and the *Bradford Gazette*, and half owner of the *Bedford Inquirer*, died on December 3, at the age of sixty-five years. Prominent in newspaper circles and a former director of the National Editorial Association, Mr. Biddle, who was an attorney by profession, was deeply interested in the entire publishing field and took an active part in movements for its general welfare. In 1926, as a member of the Press Congress of the World, he represented the state of Pennsylvania at the sessions held in Geneva, Switzerland. He also served as a member of the United States Congress, being elected in 1932. His death, from heart trouble after an illness of three weeks, is believed to have been caused by grief over the loss of his wife, who passed away on October 13.

Milwaukee Admen Produce Annual

When you pick up the 1935-36 Annual Issue of *The Torch*, publication of the Milwaukee Advertising Club, you discover that for quality, reader interest, and sheer bulkage, few advertising club publications have ever surpassed this production. There are 250 pages—including special civic, business, and historical inserts, and a wealth of color. Eighty-two of the full-page advertisements are in the form of inserts which were printed in twenty-six different printing plants. Silver paper, Cellophane, celluloid, and other materials add to the interest of the volume, which has a Plastic binding and transparent amber Plastacele protective covers. The front-cover design embodies a striking photographic study by Arthur E. Pohlman.

Chicago Graphic Arts Exhibit

For four days, from December 14 to 17 inclusive, the Sherman Hotel in Chicago attracted large numbers of visitors interested in the printing and advertising fields, the attendance including many from the surrounding states. Assembled in the Exposition Hall of the hotel were numerous exhibits demonstrating the possibilities in printed salesmanship, various educational features combined under the general designation of "On the Trail to Sales." As the central feature, representations of nine log cabins were arranged, each being devoted to a particular phase and problem of direct-mail selling.

At one end of the hall one exhibit featured the fifty best advertising campaigns of 1936, while at the other end was an exhibit graphically portraying the progressive steps of a printing job from start to finish. In addition, a selection of the most outstanding examples of sales literature produced in England, France, Germany, and seven other nations, presented an excellent demonstration of European advertising and merchandising ideas as well as printing.

Special sessions were held in the Banquet Hall, immediately adjoining the Exposition Hall. On Monday night, at a dinner, a talk on "Research in Direct Advertising" was given by H. G. Weaver, sales promotion manager of General Motors. Tuesday noon a joint luncheon was sponsored by the Chicago Federated Advertising Club and the Engineering Advertising Association, a talk on how to plan effective advertising copy for newspapers, magazines, and direct mail being given by William E. McFee, chief copywriter for the American Rolling Mills, and president of the National Advertising Association. Wednesday the new motion picture, "How to Make a Sales Presentation Stay Presented," was shown to a large gathering, this film incorporating the findings of fifteen years of research by Richard C. Borden and Alvin C. Busse, the nationally known sales advisory team.

Thursday was "College Day," over a thousand students of advertising, marketing, and printing from high schools, universities, and commercial

colleges in Illinois and surrounding states being present as guests of the Chicago Graphic Arts Federation and participating in the sessions and demonstrations. A comprehensive survey of various basic operations was made.

The exposition was arranged under the direction of S. Frank Beatty, secretary of the Chicago Graphic Arts Federation. The committee in charge of all program details was headed by George F. McKiernan as general chairman, and included as members of the Chicago Exhibit Committee: A. J. Weinsheimer, of Magill-Weinsheimer Company; William H. Sleepack, of Sleepack-Helman Printing Company; Homer J. Buckley, of Buckley, Dement and Company; John J. Maher, of the Meade-Grede Printing Company; Fred B. Hamm, of the Blakely Printing Company; Louis W. Hraback, of Slight Metallic Ink Company; James J. Kerwin, of the Chicago Printing Ink Makers Association; John O. Nahser, of the Globe Engraving and Electrotype Company; T. H. Ramsey, of the Chicago Employing Electrotypers Association; Frank J. Schreiber, of the Chicago Photo-Engravers Association; and W. L. Shea, of Bradner Smith and Company.

Tape Unharmed by Fire

A rather unusual incident is reported by The Demouchel Paper Company, of Waterbury, Connecticut, in connection with a disastrous fire which swept its warehouse a short time back. In the very center of the fire, which raged for nearly an hour while ten companies of firemen fought to bring the blaze under control, there were several bundles of Blue Seal sealing tape, product of the McLaurin-Jones Company, of Brookfield, Massachusetts. When the examination was made of the stock as soon as it was possible to enter the building after the fire, it was found that while everything else was in charred ruins these bundles of sealing tape had remained unharmed and the tape was in perfect condition. In spite of the intense heat and the enormous quantity of water poured into the building, even the end coils in the bundles of tape were suitable for use.

Tourist Advertising Shows Increase

The increase in state tourist and development advertising forms the subject of a special report issued by the National Editorial Association, following an informal survey of expenditures made by state governments. Mississippi, it is said, is the latest to join the growing list of those states which are using advertising to attract tourists and also industries, an appropriation of \$100,000 having been voted by the state legislature to advertise the state over a four-year period, with donations of space amounting to \$125,000 having been pledged by the newspapers for the period. Features of the state will be spotlighted.

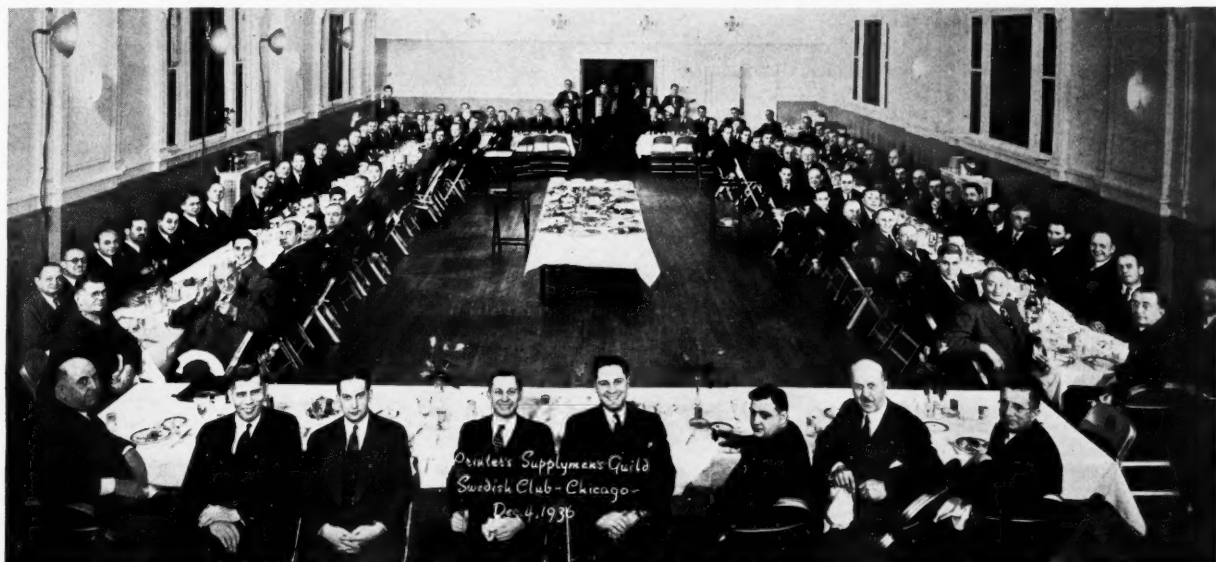
Other states cited in the report include Maine, as well as the general New England advertising campaign, Texas, Oregon, Florida, New York, Wisconsin, Minnesota, and Michigan, all having already established appropriations for advertising or having campaigns under consideration.

"Tourist advertising, no longer an experiment," states the report, "has become matter-of-fact in many states. This is particularly the case of states which enjoy the reputation of having scenic attractions for summer tourist trade." To this should be added, we think, those states which offer attractions for winter vacationists.

This should offer a very good opportunity for printers as well as newspaper publishers to stimulate some good business for themselves, and at the same time perform a constructive service of benefit to their states.

Fred'k H. Levey Calendar

A large-size wall calendar for 1937 comes with the compliments of the Fred'k H. Levey Company, Incorporated, New York, Chicago, and Philadelphia. Approximately 17 by 28 inches, on heavy enameled stock, the calendar shows large views of the processes of inkmaking, starting with the research and development laboratory, dry-color precipitation, pigment filtration, and going through to the stacks of labeled cans ready for shipment, twelve views in all, presenting an excellent demonstration of large-size half-tone printing with Levey inks.



Printers' Supplymen's Guild of Chicago had one of the best turnouts of the year at the Swedish Club on December 4. Highlight of the evening was a talk by D. M. Ladd, of the Federal Bureau of Investigation, whose thrilling account of G-men activities kept his listeners on the edges of their chairs. At the speaker's table (left to right): A. J. Hoerth, of J. M. Huber, Incorporated; H. C. Nygren, of Nygren-Dahly Company; D. M. Ladd (speaker); L. R. Tompkins, of Tompkins Printing Equipment Company; Harvey Murrell, of Chicago Printing and Publishing Company; L. A. Neumann, of M. and L. Typesetting and Electrotyping Company; Paul H. Manz, of the Manz Corporation; and W. B. L. Drawbaugh, of International Printing Ink Corporation. An excellent Swedish menu was offered, and plenty of hot music

IPI Essay Contest on Color

Considerable interest has been aroused by the essay contest on color sponsored by the International Printing Ink Corporation in conjunction with the National Graphic Arts Education Guild. Two hundred and forty-one schools, representing several thousand individual entries from both technical institutions and public high schools having printing courses, have asked to be entered in the competition. The essays are to be on the subject, "The Importance of Color in Printing."

Under the rules of the contest the papers will first be judged locally for a preliminary competition, the authors of the three best essays submitted in each school receiving certificates of award and "Three Monographs on Color." This presentation is to be made during Printing Education Week, January 15 to 22. Then, the best essay from each school is to be sent to the national committee, and an excellent prize is in store for the national winner.

The National Contest Committee and the Jury have been announced as follows: members of the jury: chairman, Harry L. Gage, vice-president, Mergenthaler Linotype Company; Charles R. Conquergood, vice-president, Canada Printing Ink Company, Limited; John H. Finley, associate editor, *New York Times*; W. A. Kirtledge, R. R. Donnelley and Sons Company, Chicago; Rudolph Ruzica, artist, New York City; H. E. Sterling, Professor of Advertising Design, Carnegie Institute of Technology.

In addition to the foregoing judges, the contest committee includes: chairman, Fred J. Hartman, educational director, National Graphic Arts Education Guild; Earl R. Britt, president, United Typothetae of America; V. Winfield Challenger, director of printing, N. W. Ayer and Son; John H. Chambers, director, Bureau of Education, International Typographical Union; Glen U. Cleaton, head of the Department of Printing, Carnegie Institute of Technology; Thomas E. Dunwoody, director, Technical Trade School, International Printing Pressmen and Assistants Union; Louis Flader, commissioner, American Photo-Engravers Association; J. L. Frazier, editor, *THE INLAND PRINTER*; duVal R. Goldthwaite, president, International Printing Ink Corporation; Fred W. Hoch, chairman, Education Commission, International Association of Printing House Craftsmen; Henry W. Kent, president, American Institute of Graphic Arts; D. J. MacDonald, educational director, Lithographic Technical Foundation; R. G. Macdonald, secretary, Technical Association of the Pulp and Paper Industry; John Clyde Oswald, Gregg Publishing Company; L. B. Siegfried, editor, *The American Printer*; Ernest F. Trotter, editor, *Printing*; Arthur C. Hardy, Professor of Optics and Photography, Massachusetts Institute of Technology.

New A. T. F. Sales Head

In announcing the resignation of Harry W. Alexander as vice-president in charge of sales, the American Type Founders Sales Corporation, Elizabeth, New Jersey, also announces the appointment of Frederick B. Heitkamp, who has been placed in charge of all sales activities.

Prior to his connection with the A. T. F. four years ago, Mr. Alexander operated his own consulting business. Traveling extensively in the interests of the A. T. F. since joining the company he has gained the reputation of being one of the most widely traveled sales executives, having covered forty-five states of this country, also Mexico, Cuba, Canada, and most of Europe, including Russia and Finland, doing much of his journeying by air. He created and organized

the special exhibit train known as the Printers Progress Special, which made such a triumphal nation-wide tour, and which has proved remarkably successful from a sales standpoint. His new connection will be announced about February 1; meantime he is vacationing in Nassau.

Mr. Heitkamp joined the A. T. F. sales department last April, leaving the position of vice-president of sales of the Lyons Metal Products Company. He has had wide experience in the sales management field, directing field sales of international scope, and his keen interest in merchandising has led to his being called upon frequently as a speaker at meetings of sales executives as well as schools of business administration. With a thorough knowledge of mar-



FREDERICK B. HEITKAMP

kets and widely known in the consumer and the durable-goods fields, and being acquainted with the graphic arts industry, Mr. Heitkamp is well qualified for the position of general sales manager of the A. T. F.

Cromwell Exports Increase

Encouraging reports with regard to exports of Cromwell tympan papers, which are "increasing by leaps and bounds," particularly in the British possessions and the Scandinavian countries, are made by Joseph Weil, president of the Cromwell Paper Company, Chicago, who also states that he sees an even greater volume of this business for 1937.

On November 30, through a trans-Atlantic telephone conversation, Mr. Weil talked, from his office in Chicago, to A. C. Jennings, of Samuel Jones, Limited, in London, completing negotiations which will result in stepping up shipments of Cromwell tympan to England to a new all-time high. In addition to demonstrating the advantages of long-distance telephone for speeding up such transactions, it is believed this particular call establishes a record for the sale of printing equipment or supplies.

Distribute Christmas Bonus

A Christmas bonus, totalling \$10,000, was distributed to its employees by the Webendorfer-Wills Company, of Mount Vernon, New York. Based on the length of service, the distribution ranged from one week's salary to \$300, those with the company over five years receiving the largest bonus.

New Pigment Blue Marketed

The first American production of an outstanding pigment blue, which is to be marketed under the trade-mark name of "Monastral" Fast Blue BS, is announced by the Dyestuffs Division of E. I. du Pont de Nemours & Co., Incorporated, Wilmington, Delaware. "Monastral" Fast Blue, as was previously announced in *THE INLAND PRINTER*, is an insoluble pigment producing extremely brilliant shades of blue, and is manufactured in both a highly dispersed powder form and a paste. Particularly resistant toward most of the severe color-destroying agencies, and because of its excellent fastness properties and high tinctorial strength, the product is recommended for use in the printing ink industry as well as other industries using color, such as paper, wall-paper, textile, paint, cement, linoleum, and so on.

It is also claimed that one of the most interesting properties possessed by "Monastral" Fast Blue is its suitability as a trichromatic blue for printing ink, and as it meets the technical requirements of fine process work, lithography and letterpress, it is particularly desirable for all types of printing. Too, it is suitable for tinsplate printing as it will withstand temperatures up to 390 degrees Fahrenheit.

"Monastral" Fast Blue was recently introduced to the European market by the Imperial Chemical Industries of Great Britain, and by special arrangement the Du Pont company has permission to use the name, "Monastral."

Announcement Association Meets

Members of the Eagle-A Announcement Association, Eastern Division, assembled for their regular annual meeting on November 28 at the offices of the Kent Paper Company, New York City, converter of Eagle-A announcements. Eagle-A merchants from all the eastern states were represented at the meeting, one of the principal features of which was the presentation of sales charts showing the trend of each of the Eagle-A announcement items for the past five years. Discussions covered further improvement of the lines, also plans for advertising and constructive sales efforts for the coming year. The secretary of the association, J. G. Voltmann, reported that the announcement line had shown a sales increase for the fifth successive year.

The members were welcomed to the meeting by Charles H. Wilkinson, president of the Kent Paper Company. R. S. Madden, vice-president in charge of sales of the American Writing Paper Company, spoke on the rising costs confronting paper manufacturers and the outlook for the future. Richard F. Linsert, Eagle-A's advertising manager, spoke on advertising phases affecting the announcement line. The annual sales banner, presented to the member showing the largest percentage of increase in Eagle-A announcement sales for the previous year, was awarded to the Central Paper Company, of Newark, New Jersey.

Officers elected for the coming year were: President, Frank W. Holden, Rourke-Eno Paper Company, Hartford, Connecticut; first vice-president, George S. Clerk, Hudson Valley Paper Company, Albany, New York; second vice-president, Duncan Whyte, Whitaker Paper Company, New York City; secretary, J. G. Voltmann, Kent Paper Company, New York City; chairman in charge of advertising and merchandising, C. Vernon Morris, J. E. Linde Paper Company, New York City.

To the retiring president, Harry J. Fleming, of the Garrett-Buchanan Company, Philadelphia, was presented a handsome golf bag in recognition of his services.

THE INLAND PRINTER for January, 1937

"Muskogee Red" Is Gone

To many printers and others who spent their early days in print shops of the West, the passing of "Muskogee Red" brings up old memories and the news is received with more than the usual stirring of emotions. One of the most picturesque and widest known of the early tramp printers, "Muskogee Red" was always ready to impart his knowledge to those who were just learning the trade. Information picked up here and there during his roving was gladly passed on to the youngsters with whom he came in contact as he stopped for a few days or weeks at some print shop or newspaper office. The present editor of THE INLAND PRINTER was one of the beneficiaries, for it was "Muskogee Red" who taught him the case while in one of the newspaper plants out in Kansas.

Andrew Redmond (his proper name) died at the Union Printers' Home at Colorado Springs on November 15, at the age of seventy-eight years. Many stories have gone the rounds, all built up around "Muskogee Red" and his escapades. His name became a by-word among that fraternity of early tramp printers, and his rough-and-ready ways, covering an inborn spirit of kindness, were known far and wide.

Intertype Quarter-Century Club

During the month of October—the twenty-fifth anniversary of the hiring of the Intertype Corporation's first employee—the Intertype Quarter-Century Club was organized. It is expected that about twenty-two additional members will be included in the club's roster during the coming year. The company's first employee was Miss L. Wilkens, and in the company's publication issued for its employees and representatives, *Who's Who in Intertype*, Miss Wilkens writes interestingly about the early intertype machines and matrices in the years before the interval of the World War.

Seattle Firm Moves

Forging ahead in spite of the years of depression seems to be the accomplishment of the Clint W. Lee Company, Seattle, Washington, for there comes to our desk a neatly engraved announcement reading: "Because of increased business from our many loyal friends we are happy to announce the removal of our offices and plant to larger and more convenient quarters." The company, which has been in Seattle since 1901, is now located at Pine and Summit Streets, occupying the entire building, with complete facilities for printing and engraving.

Evening Classes in Chicago

Evening classes in Processes of Plate-Making and Printing, Printing Salesmanship, Design and Layout, and Equipment and Materials in the Graphic Arts Industries will be conducted at North Park College, Chicago, during the second semester of 1936-37, beginning February 1. The two-year junior-college day course in graphic arts will also be continued in 1937. A. R. Millner has joined David Gustafson and J. W. Ladd on the North Park teaching staff.

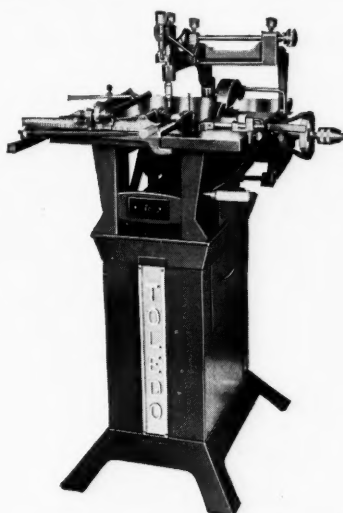
An Unusual Announcement

A fragment from a Venetian book printed before Columbus sailed on his voyage which resulted in his discovery of America was the somewhat unusual piece used as an announcement by Holman's, on Park Street, Boston, calling attention to an exhibition and sale of inextinguishable specimens of the printing art. The message was printed in the marginal space at the side, the piece being $6\frac{1}{2}$ by $3\frac{1}{4}$ inches in size.

WHAT'S NEW - - WHERE TO GET IT

FLAXON BOND is the name given a new sulphite sheet recently announced by the D. M. Bare Paper Company, manufacturers of the Roaring Spring papers. According to the manufacturers, it is superior from the standpoint of production quality, color, general workability, and non-curling qualities, and is also claimed to be a "bear for pressroom punishment." It is available in Arctic blue-white and seven colors. Details may be secured from the general sales offices of the company, 415 Lexington Avenue, New York City, direct or through THE INLAND PRINTER, 205 West Wacker Drive, Chicago.

THE ADDITION of three pedestal models to its line of Toledo saw-trimmers has just been announced by the Printers' Equipment Manufacturing Company, Toledo, Ohio. Heretofore the Toledo saw-trimmer has been manufactured



Toledo saw-trimmer, pedestal model

only in the bench models. With this new development the pedestal can be added to the bench models at any time, though the company's plans include featuring a complete dual line of three pedestal and three bench models. Complete details may be secured by addressing the company, either direct or through this office.

PRODUCTION of typewritten matter with uniform alignment at the right-hand side is described in an announcement of the Hooven Vari-Space typewriter, which was on display for the first time this past month. This, it is said, is more than a single-purpose typewriter. By the setting of a gear, which requires less than a second, the type is changed from one width to another. It is capable of writing ordinary correspondence or manuscript in three distinct type widths—ten, eleven, or twelve to the inch on an elite machine; nine, ten, or eleven to the inch on a pica machine—this being accomplished by one simple adjustment. In other words, true justification is secured by expanding or contracting both the characters and the space between words by means of an electrically operated attachment at the side of the machine, and the changing of the toothed spacer of the ordinary typewriter to a screw adjustment, with a unique and fully patented carriage movement.

It is especially adapted for producing type-written copy to be used in connection with direct photographic-reproduction processes, for photo-offset or planograph and similar work. The Vari-Space typewriter is the product of the Hooven Automatic Typewriter Corporation, located at Hamilton, Ohio.

A NEW twenty-four page catalog has been issued by the DeVilbiss Company illustrating and describing its new anti-offset spray system, emphasizing its advantages as well as other features and its application to different types of presses. The DeVilbiss Company offers a complete spray system, including not only the spray equipment, but also the spray solution and the equipment for supplying compressed air to the spray outfits. In addition, the company supplies exhaust systems for the larger plants where the spray outfits are in continuous use. Another feature emphasized is that the company provides ten standard outfits, each adapted to different pressroom conditions, the outfits being designed to permit interchangeability, thus making it possible to start with a single outfit and expand for wider use and larger capacity as the need arises.

The spray is controlled by a hair-trigger switch which is pressed down as the sheet of paper passes over it as it leaves the impression cylinder, the sheet being sprayed with a fine mist which settles upon it in the form of dry, invisible particles, thus keeping the sheet an infinitesimal distance from the one following it until the ink sets, the entire operation being automatic. Copies of the catalog may be secured by addressing the DeVilbiss Company, Toledo, Ohio, either direct or through this office.

A NEW DEVELOPMENT of the Christensen Machine Company, Racine, Wisconsin, consists of the introduction of what are termed Stream Feeders for all types of letter and offset presses. These new feeders are being offered in two distinct types, the first for application to flat-bed presses and all types of presses having a high feed-in point; the second for offset and other presses having a low feed-in point.

Among the special features and advantages claimed for this new feeder is the fact, first, that the feeder pile and separator units are located fifty-six inches (eye level) from the floor, making possible all separator, governor, and other rear-end adjustments from the floor, and eliminating the necessity of the attendant climbing up on a platform. Also, sheets are fed into gripper bars, which travel in a vertical path, shaking off all loose scraps of paper and eliminating a large proportion of the paper dust usually carried into the press. By means of a special vacuum caliper, sheets are calipered individually over their entire length.

From the vertical path, the sheets are deposited in underlapped relation on the new Christensen feeder conveyor under the control of driven rolls, and are carried to the front guides in slow motion. The conveyor requires no tapes or top rods, each sheet acting as a hold-down for the one following. The slow-motion conveyor, with the side-register mechanism and the moving front guides, permits operation at maximum press speed and has improved register to a marked degree.

In the first type of feeder the sheets are carried upward from the pile to the proper height for feeding into the press. In the second type,

however, the machine underlaps the sheets directly off the pile, and the sheets are separated and forwarded into the press directly from the top of the pile. All separation and forwarding is done from the rear of the feeder pile by means of specially designed separators and sheet forwarders. This second type of feeder embodies the same features and advantages as the first type, except that the vertical travel of the sheet is eliminated.

Complete details regarding these two new types of stream feeders may be secured by writing to the company, direct or through THE INLAND PRINTER.

A WELL PRINTED and attractive broadside just received from the Hammond Machinery Builders, Kalamazoo, Michigan, calls attention to the Hammond "Glider," the "newest new TrimO-saw" and graphically emphasizes its many special features. Among the points illustrated is the easy moving ball-bearing Glider table, practically eliminating friction and giving easy action in operation; also the "Kwick-Set" micrometer point-measure gage adjustable to points and half-points, and having pica gradations etched in white on black metal rule; instantaneous "firm-grip" work-holder clamp; micrometer-gaged saw-raising mechanism; and modern non-clogging chip-retainer base, with rubber-tired wheel mounted chip buggy which fits into the base. Copies of the broadside and other details may be secured by addressing the company, direct or through THE INLAND PRINTER.

THE "NUWAY" Rapid Paper Calculator, published by the Modern Franklin Company, Chicago, is a book of tables, 160 pages, planned, as the publishers state, to simplify the work of estimating the cost of paper and thereby eliminate mistakes which frequently occur, and to remove all doubts of the accuracy of such estimates. The system is based on the square-inch idea, the results being obtained by reference to the tables plus a little multiplication. Complete instructions are given in the opening pages of the book. For instance, having determined the page size, if stock-size sheet is to be used, reference to a table at the back of the book gives the number of square inches of the page before it is trimmed, then to this figure is added the necessary percentage to allow for spoilage; using this figure and referring to the proper table under the size and weight called for by the specifications, the basic cost for each thousand pieces is found, this basic cost then being multiplied by the number of thousands required. The calculator is priced at \$10 a copy.

A NEW COLOR GUIDE which supersedes its former "Color Pageant" is being distributed by the International Printing Ink Corporation, New York City. This guide, the company states, is designed as a practical reference chart for use in selecting colors and appropriate color application. The colors are classified numerically by three-dimensional color designations, which appear under each color shown, instead of being labeled with trade names or formula numbers. Users, it is said, have a simple method of establishing suitable color relationships by following the numerical designations for each color. For example, in selecting two colors to be used in type matter and background, respectively, it is essential that there be sufficient contrast in value to assure good visibility. A difference of at least thirty steps in the numerical value designation is given as the minimum for good visibility. Hence the printer can easily pick his colors to conform to this rule by merely observing the numerical value shown under the color samples.

The guide, which is 20 by 24½ inches in size, is made with stiff backing to hang flat on the

wall. At the right-hand side is an index system which makes it easy to turn to the individual sections. One sheet is devoted to a discussion of color relationships and an explanation of the numerical system for designating color, also directions for getting the best use of the guide, a description of spectrophotometric color analysis, and data on ink selection and matching. The last sheet shows four different halftone blacks, each printed from the same halftone to bring out the variations the four formulations offer, also a reproduction of the trichromatic color hexagon demonstrating the mixtures possible with standard process inks, and a reproduction of precious jewels which gives an effective demonstration of four-color printing.

The cover, designed by T. M. Cleland, introduces a "personified hue circuit" with girls in dresses of many different hues circling around a three-dimensional "IPI." Complete information pertaining to this new color guide may be secured from any of the IPI branches, or from the company's offices, direct or through THE INLAND PRINTER, Chicago.

EGMONT BOLD, with italic and small caps, has been announced by the Intertype Corporation as the latest addition to the Egmont family, the twelve-point being the only size ready for deliv-

THIS PARAGRAPH is set in 12 Point Intertype Egmont Bold with Italic and SMALL CAPS 123

ery at the present time. A complete range of sizes to match the light and medium faces now in use will be included when the Egmont Bold series is completed.

A SOMEWHAT SIMPLE, yet well printed, attractive, and effective folder announces the new pile delivery of the Miller Simplex automatic press, stating that it is truly automatic, and is designed on a patented principle adapted to the high speeds of the Simplex. Slowed down as it leaves the cylinder, the sheet is carried to the pile at a deliberate, constant speed, and all kinds of stock, from tissue to cardboard, are handled smoothly and well at all speeds. Sheets, it is said, pile evenly and uniformly, and rarely if ever require rejogging. Even with a three-foot stock pile, the top of the delivery is only waist high, enabling the pressman to watch the work with convenience and comfort. Full details may be secured by addressing the Miller Printing Machinery Company, Pittsburgh, Pennsylvania, either direct or through this office.

FROM THE F. P. Rosback Company, Benton Harbor, Michigan, comes a report which indicates a decided upward trend in the printing industry—also that printers are demonstrating their confidence in the future and are anticipating their needs by installing new equipment. The company, the report states, is experiencing a big demand for its Pony rotary perforator, due largely to the present-day popularity of round-hole perforating, 90 per cent of the purchasers of perforating today preferring the round-hole type because of its neat appearance and easy tearing qualities.

In addition to the high-speed efficiency of the Rosback Pony rotary perforator, the company's claims for it include the statement that it has accomplished remarkable savings for printers and bookbinders, and two features pointed out are the ability of the machine to do both strike and straight-line perforating at the same time, also that the perforated sheets never stick together, this latter fact meaning easier, faster, and more accurate cutting, folding, and binding.

Drops Radio Petition

According to a special dispatch to *Editor & Publisher* from Washington, D. C., it was disclosed by the Communications Commission that the International Typographical Union has temporarily withdrawn its petition for permission to operate a radio station, application having been made to operate a station on 560 kilocycles at Indianapolis. Whether or not such permission should be sought in view of a definite radio policy previously adopted or expressed, it is said, caused some discussion and was one of the factors influencing the decision to withdraw the application. A resolution favoring the nationalization of all radio stations and urging the limitation of commercial advertising by radio was presented by the I. T. U. at the 1935 convention of the American Federation of Labor.

Australian Pictorial Annual

Each year about this time we look forward to receiving that welcome visitor, *The Australasian Pictorial Annual*, issued by The Argus and Australasian, Limited, of Melbourne, Australia, publisher of the illustrated weekly known as *The Australasian*. And each year the annual only adds to the itch to be off for a visit to those spots of beauty and charm so effectively shown both in color and in monotone. Certainly one gains a far different impression of the size as well as the wonders of that, to us, far-off continent after an inspection of this annual—different, indeed, from what we gain by looking at our maps and seeing that country as just a small spot thereon.

But our interest, as printers, is in the annual as a specimen of printing art, and this issue shows definitely the extent to which offset printing is gaining headway in Australia. Printed on a rotary-web offset press, the annual shows scenic views and other subjects in colors and monotone, the latter in black, sepia, and other shades. While not classed as the highest art possible by offset lithography, it does take a high rating, extremely high, as a newspaper production, and the printing, both illustrations and text, is exceptionally clean and well done.

Rotogravure Advertising Gains

Gains in rotogravure advertising were shown for the first nine months of 1936 as compared to the same period for 1935, the 1936 figures being 6,872,330 lines, and those for 1935 being 5,259,744 lines—showing a gain of 1,612,586 lines or 30.6 per cent—the figures being given in a tabulation made by the Kimberly-Clark Corporation, which company has been one of the leaders in the making of papers for rotogravure printing. While national advertising continues to represent the larger use of rotogravure, it is shown that local advertising made a larger gain than did the national advertising, the increase amounting to 718,887 lines or 34.7 per cent, the gain in national advertising printed by rotogravure being 893,699 lines or 28 per cent.

Ink Company Expands

The Eagle Printing Ink Company, division of the General Printing Ink Corporation, has announced the opening of a new and enlarged branch office at 29 North Sixth Street, Philadelphia, Pennsylvania.

The Fuchs & Lang Manufacturing Company, also a division of the General Printing Ink Corporation, has announced the removal of its Philadelphia branch office to 29 North Sixth Street, the office being under the management of F. E. Liddington. Increasing business is reported.

THE INLAND PRINTER for January, 1937



TRADE **LINOTYPE** MARK

Just a Shrinking Violet!

It seems we have been altogether too modest in telling about the Blue Streak Linotypes. We thought we were enthusiastic in describing them. But now a lot of these new machines are operating in composing rooms. And you ought to hear what the users are saying about them!

Just talk to a few users. Ask the operator what he thinks about the Optic-Aid Front and the One-Turn Shift. Ask the owner about increased production and ease of maintenance. They'll give you the superlatives. We'll continue to lean to the side of under-statement.

A complete line of models
with 74 distinct features.

THE **BLUE STREAK** LINOTYPES

Single or multiple distributors. One to four main magazines. With or without auxiliaries. For text, display or Two-in-One.

Mergenthaler Linotype Company

BROOKLYN, NEW YORK

NEW YORK CITY · SAN FRANCISCO · CHICAGO · NEW ORLEANS

CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA

Representatives in the Principal Cities of the World

SET IN A-P-L AND LINOTYPE CASLON OLD FACE

Please Mention The INLAND PRINTER When Writing to Advertisers

73

The Inland Printer

J. L. FRAZIER, *Manager*

Published Monthly by the Inland Printer Company
205 W. Wacker Drive, Chicago, Illinois, U. S. A.

Volume 98 • JANUARY, 1937 • Number 4

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

FOREIGN SUBSCRIPTION AGENTS

The MacLean Company of Great Britain Ltd., 2, 3, & 4 Cockspur Street, London, S.W.1, England.
Hunter-Penrose, Ltd., 109 Farringdon Road, London, E. C., England.

Wm. Dawson & Sons, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

Alex. Cowan & Sons (Limited), Wellington, New Zealand.

F. T. Wimble & Co., 87 Clarence Street, Sydney, N. S. W.

Printing Specialty House, 60 Rue d'Hautpoul, Paris-19, France.

John Dickinson & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A/S Narvesens Kioskkompani, Postboks, 125, Oslo, Norway.

Maxwell Abrams, P. O. Box 1112, Johannesburg, South Africa.

Benjamin N. Fryer, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N.S.W., Australia.

Warwick Bock, C. P. O. Box 287, Auckland, New Zealand.

R. B. Hiray, Director, The Mohan Press, Ahmednagar (Deccan, India).

**FIRST SEE IF
HOOD
FALCO
HAS
IT**

REBUILT MACHINERY

Guaranteed Machines for Immediate Delivery

<p>CYLINDER PRESSES:</p> <p>Two Color Miehlies 36-62-65-70.</p> <p>Single Color Miehlies, all sizes.</p> <p>Babcock and Premiers.</p> <p>No. 4 Miehle Automatic Unit.</p> <p>NOTE: Feeders and extension deliveries for above machines if desired.</p>	<p>AUTOMATICS AND PLATENS:</p> <p>Kellys.</p> <p>Miehle Newspaper Press, 4 page, 8 col.</p> <p>10 x 15 and 12 x 18 Kluge and Miller Units.</p> <p>C. & P. Craftman Automatic. Open jobbers, all sizes.</p>	<p>CUTTERS, ETC.:</p> <p>34" Dexter Power Cutter.</p> <p>44" Oswego, late style.</p> <p>Power Cutters — all standard makes.</p> <p>Cutters and Creasers.</p> <p>Stitchers.</p> <p>Folders.</p> <p>Patent Base.</p> <p>1-6/8-70" Two-color Miehle—with or without Dexter Pile feeder.</p>
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On ANY Machinery requirements—get our prices.

SPECIAL HOOD-FALCO CORPORATION

Chicago Office 608 S. DEARBORN ST. Tel. Harrison 5643	New York Office 225 VARICK STREET Tel. Walker 1554	Boston Office 420 ATLANTIC AVE. Tel. Hancock 3115
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VANDERCOOK *Proof Presses*

● There is a Vandercook Proof Press that will meet every proving requirement economically and efficiently. Prices range from \$45. A condensed catalog makes selection easy. Send for it today.

VANDERCOOK & SONS, INC., 904 N. Kilpatrick Avenue, Chicago, Illinois

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins
for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of The Inland Printer Free to classified advertisers.

ADVERTISING—HOME STUDY

THE ADVERTISING MINDED pressman and printer make the most money. Many printers and advertising men have graduated from this old established school; common school education sufficient. Send for free booklet outlining home study course and requirements. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9508, Chicago.

FOR SALE

FOR SALE—One Levy process camera No. 638, size 20x20 inches; one 16-inch Lens Series V Cooke process lens, 10x12 inches; two black and white lamps; alternative current, MacBeath Arc Lamp Company product. For further details address the AMERICAN PRINTING COMPANY, Galveston, Texas.

UNIVERSAL TYPE CASTER for sale, complete, with quad and space molds and type molds; also Universal without molds; guaranteed in good shape; reasonable. FIELD, Northwestern Terminal, Minneapolis, Minn.

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photoengraving, electrotyping and stereotyping; many great bargains. MILES MACHINERY COMPANY, 18 East 16th St., New York, N. Y.

BOOKBINDERS' MACHINERY—New Model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 720 South Dearborn St., Chicago, Ill.

PRICES REDUCED—Hammond routers and type-hi planers, now \$79.50 and up. HAMMOND MACHINERY BUILDERS, 1616 Douglas Ave., Kalamazoo, Mich.

MIEHLE CYLINDER PRESS, size No. 1-P, 26 1/4 x 34, four rollers; in fine condition. Write for appointment. KALASIGN COMPANY, Kalamazoo, Mich.

FOR SALE—36-inch new model cutter; rebuilt and fully guaranteed. J 907

HELP WANTED

Sales Manager

WANTED—Sales manager for firm located in Houston, Texas, having 12 road and 14 city salesmen; must have full knowledge of lithography, embossing, printing, stationery, office furniture and filing systems. J 993

SITUATIONS WANTED

Composing Room

LINOTYPE-MACHINIST-OPERATOR, first-class, non-union, age 36, married, desires permanent situation in high-grade shop; nine years' experience on machines; fast, accurate; sober and dependable. J 939

Foreman

FOREMAN—Accustomed to handling the best grade of work economically. J 992

Managers and Superintendents

THOROUGHLY SEASONED EXECUTIVE, now employed, seeks position as superintendent or general manager; shrewd, aggressive producer, thoroughly conversant with every phase of printing operation. For complete details address J 994

MANAGER—Outstanding production and business experience in the fine book and catalog field; a producer and builder; has a fine record of achievement; prefer New York State. J 987

Pressroom

PRESSMAN, cylinder, job cylinders, wants position; 20 years' experience job, halftone, color; familiar with offset process; Pacific Coast preferred. J 978

WANTED TO PURCHASE

WANTED—Used Multilith, not rebuilt; also paper cutter. C. C. CLARK, Ardmore, Okla.

HAMMERMILL TURNS CUSTOMERS *into accounts*

FOR more than 25 years Hammermill national advertising has helped create printing orders . . . has made business men want more and better printing . . . has helped printers turn customers into accounts.

Here is the first advertisement in the 1937 campaign to paper buyers and users. Its purpose is to make more—and

stronger—friends for the printer who supplies Hammermill Paper. Along with all the many selling aids Hammermill offers each year, this advertising makes your sales job easier. It will help you build profitable accounts.

But behind this advertising are the real sales clinchers, Hammermill Bond and other Hammermill papers, compris-

ing the most complete line of moderately priced business papers produced by any one mill. Their uniform quality . . . their fine press performance . . . their fitness for practically every office need—these make satisfied customers.

AND IT'S EASY TO MAKE SATISFIED CUSTOMERS GROW INTO STEADY ACCOUNTS.

**"Here's one thing you can
LEARN FROM YOUR
INVENTORY"**

**A TIMELY TIP from
20,000 PRINTERS:**
"Your office printing,
too, ought to be brought
up to date—ready for a
year of active business."

1 "Letterheads, for instance, are like salmon. They make either a good impression or a bad one. It isn't good business to let a shabby-looking salesman represent your firm. And you can't afford to take a chance with cheap paper, either."

2 "Consider your office people. Give them a good paper that makes snappy letters and craves easily—writes smoothly with pen or pencil, makes good carbon. Not only will they do better work and more work, but they'll take real pride in it."

3 "791 million pounds is a lot of paper. That's how much the Hammermill Bond has been used by American business in the past 25 years. Business men who try it for letterheads frequently find on Hammermill Bond for all their office printing. Could anything pay a higher tribute to this quality paper?"

4 "A lot of people have the notion that Hammermill Bond is an expensive paper. But it isn't. For only one cent more than you would have to pay for a cheap, unknown paper, you can have Hammermill Bond for 25 of your letters—or for even more sheets in the case of your printed forms."

FREE HELP in bringing your new letterheads and printed forms up to date. Mail coupon for working kit which hundreds of business men call "the most valuable folder we've ever sent him." Contains sheets for designing and ordering printing.

Hammermill Paper Company
Erie, Pa.
Gentlemen: Please send me
your Working Kit of letterheads, printed forms and envelopes, including actual samples and printed methods of getting paper to work.
(Students and outside U.S. - 25c)

NAME _____
POSITION _____
(Please attach to your business letterhead)

HAMMERMILL BOND
LOOK FOR THIS WATERMARK IT IS OUR WORD OF HONOR TO THE PUBLIC

This advertisement to help printers get business appears in the January 9 Saturday Evening Post, January 16 Collier's, and January 11 Time Magazine.

FREE SALES HELP

Go after new customers. Get new accounts. Make people think of you as the printer in the advertisement at the left.

Here is a way to do it.

Send the coupon now for a blow-up 27 inches high of this advertisement for your window.

There are many other Hammermill Sales Helps available. Find out what they are.

MAIL COUPON NOW!

**HAMMERMILL PAPER COMPANY,
Erie, Pa.**

Gentlemen: Please send me

☐ Blow-up of Jan. 9 advertisement

☐ List of FREE Hammermill Sales Helps
IP-Ja

NAME _____

Address _____
(Please attach to your business letterhead)

Why Superior Retouching Will Please Your Customers

A printer's customers are the hardest customers to please. So often they have no clear idea what they want—particularly when it comes to photo retouching. It takes long experience with a wide variety of products to learn what is really wanted. That's the kind of experience you'll find here. Since 1924 we have been retouching photographs for a large and diversified group of customers—printers, large manufacturers, advertising agencies, mail-order houses. We know what pleases. And because retouching is only one phase of our complete engraving service we

always have the printed reproduction in mind. The sparkle and life which our artists can put into the dullest photo won't fade out in the engraving.

We have the personnel, equipment and experience to put the right touch in *your* retouching. Whether you use our complete engraving service or just part of it—whether your jobs are large or small—you'll get superior results by sending your work to Superior. Let us show you on your next job.

If you are located outside Chicago, our special mail department is equipped to give you the same high standard of service we give to our local clients. Write today for facts.

Superior
ENGRAVING COMPANY
215 W. SUPERIOR ST., CHICAGO, ILL.



All You Need to Know

about the KLUGE AUTOMATIC PRESS is that it turns out a first-class job on anything printable, including die-cutting and embossing, at a lower production cost than any other press on the market. If you want to know how and why it can do this, ask the printer who operates one—have one demonstrated for you at any of the branches listed below—or write for our descriptive booklet "One Better."

**A
Better
Press
can
not
be
built!**



CAM SIDE
VIEW OF THE
KLUGE
AUTOMATIC
PRESS

Brandtjen & Kluge, Inc.

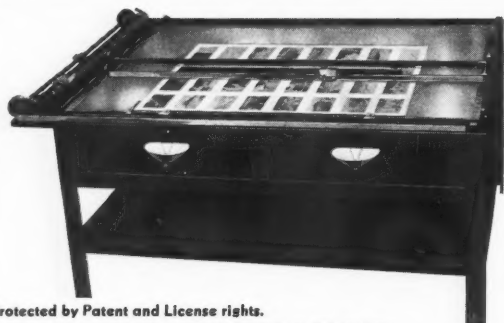
LARGEST EXCLUSIVE MANUFACTURERS OF AUTOMATIC
PLATEN PRESSES AND FEEDERS IN THE WORLD

St. Paul, Minn.

BRANCHES WITH OPERATING EXHIBITS:

NEW YORK	77 White Street	ATLANTA	150 Forsyth Street, S. W.
PHILADELPHIA	253 N. 12th Street	SAN FRANCISCO	451 Sansome Street
BOSTON	27 Doane Street	LOS ANGELES	1232 S. Maple Ave.
DETROIT	1051 First Street	ST. LOUIS	2226 Olive Street
CHICAGO	106 W. Harrison Street	DALLAS	217 Browder Street

CANADA: SEARS, LTD., TORONTO, MONTREAL, WINNIPEG, VANCOUVER



Protected by Patent and License rights.

Built in Four Standard Sizes: 25x38", 38x50", 45x65", 50x75"

Makers of the World's Leading Line-up Devices for Printers and Lithographers

Craftsman

LINE-UP and REGISTER TABLE

ACCURACY, SPEED and PROFITS

For Cylinder Printer, Lithographer, Offset and Rotogravure Printer

Combining the geared method of line-up with an illuminating compartment for registering, the Craftsman Geared Line-up and Register Table is the most complete precision instrument of its kind known. It will produce hairline register on every close register job in a fraction of the time usually required with straight edge and pencil. Send for Folder.

Craftsman Line-Up Table Corporation

49-59 River Street, Waltham, Massachusetts

Throughout the Year

JAPAN PAPER COMPANY products afford unusual and appropriate backgrounds for seasonal sales messages. As distributors of these interesting papers we shall be pleased to demonstrate them at any time.

A visit to our offices in Chicago will convince you of the beauty and usefulness of these papers. Samples and printed specimens are available there.

Swigart

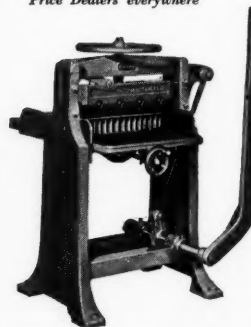
PAPER COMPANY

723 South Wells St., Chicago, Illinois, Phone Wabash 2525



The 26 1/2"
Buckeye

Now on sale by Chandler &
Price Dealers everywhere



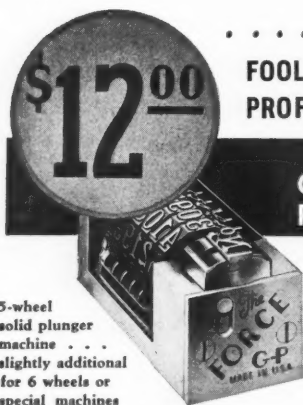
LEVER PAPER CUTTER

● A modern, accurate, easy-to-operate lever cutter, built to sell at a price well within the reach of even the smallest commercial printing plant.

Write for complete specifications and prices.

THE CHANDLER & PRICE CO.
CLEVELAND, OHIO

BRANCH OFFICES AND DISPLAY ROOMS:
Grand Central Palace, 480 Lexington Ave., New York
Transportation Bldg., 608 South Dearborn St., Chicago



5-wheel
solid plunger
machine . . .
slightly additional
for 6 wheels or
special machines

. . . . Now buys this

FOOLPROOF, ECONOMICAL
PROFITABLE TYPOGRAPH

The
**GENERAL
PURPOSE**

W.M.A. FORCE & COMPANY

105 Worth St., New York
180 N. Wacker Dr., Chicago
WM. M. PARTRIDGE
Pacific Coast Agent
682 Mission St., San Francisco
Available through all dealers
and type foundries

M&L FOUNDRY TYPE

Our precision cast type is used by all the leading printers throughout the U. S. A. Write for Price List

M&L TYPE FOUNDRY

4001 Ravenswood Avenue

Chicago, Ill.

Makers of Quadhole Base

COOPER HEWITT ENGINEERED LIGHTING

Glare and "color" are no longer problems



Note how clearly details are brought out in this glareless room.

Glare from type—even brand new type—is no longer a problem in composing rooms. Cooper Hewitt Mercury Lamps over the make-up stones eliminate all glare . . . make it easy for everybody to see without effort.

In the press-room Cooper Hewitt Mercury Lamps, in combination with incandescents, make it possible to maintain a consistently even "color" no matter what outside weather conditions may be. The amount of ink

can be exactly determined. "Gray paper" is no longer a worry . . . the close approximation to daylight of the Cooper Hewitt Combination unit permits accurate "color" matching.

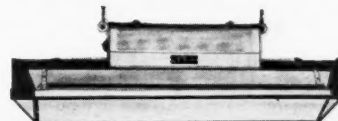
Send for details on how Cooper Hewitt Mercury lighting is benefitting the printing industry. Address the General Electric Vapor Lamp Company, 817 Adams Street, Hoboken, New Jersey.



"Better than daylight" for over 30 years.

**STANDARD
COOPER
HEWITT**

**COMBINATION
MERCURY AND
INCANDESCENT**



For use where color is of importance.

**GENERAL  ELECTRIC
VAPOR LAMP COMPANY**

766C

Prepare for SALES MANAGEMENT



*The Text Books
Genuine Red Leather Ring Binder, Indexed*

Master the technique of estimating by taking Jack Tarrant's famous course—it will teach you how to figure the cost of any kind of printing job—it will lead to a thorough knowledge of printing, help you master the job of selling, plan printing for customers and pave the way for a complete management job.

Many thousands of students during the last 15 years have taken Jack Tarrant's personal courses. Today these same courses are available to you in correspondence form at a fraction of their former cost.

This is your opportunity. Don't be satisfied with a low-paid, mediocre job all your life. Take the first step today.

To those who answer within 30 days, we shall send Volume I. of the text for free examination. Write today for the particulars of this offer!

JACK TARRANT
SCHOOL OF ESTIMATING
Dept. 5 • 20 N. Wacker Drive • Chicago

SELLING OUT NEWSPAPER PLANT OF THE MILWAUKEE TRIBUNE

Goss Straightline Quadruple Press, four deck, two pages wide, with extra color deck and combination top deck, tapeless folder, 4 station pushbutton controls.

2 CSM Intertype Machines with A. C. motors, gas crucibles, magazines, molds, 2 pitch distributor screws, etc.

Lanston Monotype with strip material attachment, 7 molds, 30 fonts of mats and standard accessories.

Goss Mat Roller, Goss No. 54D Patented One Pump Stereotype Metal Furnace with Goss Improved Self Balanced Casting Box.

Full Page Goss Flat Casting Box. Finishing Block. Curved Plate Router and Tail Shaver.

Flat Plate Shaver. C & G Pedestal Stereotype Saw, C & G Combination Router, Jig and Type High Machine, G & G No. 2 Saw Trimmer, 4 Months Old, Steel Type Cabinets—Steel Galley Cabinet—Steel Letterboard Cabinet—Turtles—8 col. 12 em bolster stereotype chases—wood type—5 tons of metal types and metal—lead and slug cutter—hand miter—C & P hand fed press with A. C. motor—25½" Advance Lever Paper Cutter—and a great quantity of miscellaneous material such as job sticks, numbering machines, etc.

Descriptive circular on request.

TYPE & PRESS OF ILLINOIS
MODERN PRINTING EQUIPMENT
632 SHERMAN STREET, CHICAGO

SWITCH

**TO METAL BASE
PLATE MOUNTING**

for **SPEEDY LOCK-UP
PRECISION REGISTER
MAXIMUM ECONOMY**

● Maximum press room economy starts with discarding antiquated and faulty lock-up methods for genuine PMC metal bases. PMC means extra strength and endurance for long life service—and complete profit protection for all printing jobs.

● Write for catalog describing the time and money saving advantages of genuine PMC metal plate mounting systems.

"WARNOCK"  **"STERLING"**
4 by 4 METAL BLOCKS TOGGLE BASES

THE PRINTING MACHINERY COMPANY
436 COMMERCIAL SQUARE • • • CINCINNATI • OHIO

23 E. 26th St., New York, N. Y. 20 W. Jackson Blvd., Chicago



**ENGRAVE YOUR OWN
RUBBER PLATES**

Tints, borders, streamers, displays, etc. Type high rubber in 24" x 36" and 36" x 60" sizes, at 1¢ per sq. in. F.O.B. Chicago. All deliveries C.O.D. Free kit of tools and complete instructions for engraving your own rubber plates with order of \$25 or more. Samples on request. Write today on your letterhead to:

PROCESS RUBBER PLATE COMPANY
610 WEST VAN BUREN ST. • CHICAGO, ILL.



**Automatic
Embossograph**

Patented

THE LATEST MODEL HIGH SPEED
AUTOMATIC MACHINE FOR
PRODUCING

Flexible and Permanent Raised Printing

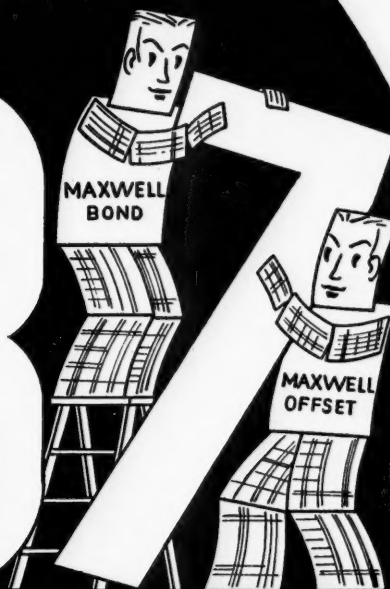
New principle makes possible simple construction and this LOW PRICE New Patented Type "D" **\$485.00**

Send for descriptive machinery folder, also for 4 page price list of compounds in great variety

The Embossograph Process Co., Inc., 251 William St., New York City

1936 Sales broke all records

1937



BUILD WITH MAXWELL
for PRODUCTION and PROFIT

MAXWELL BOND

WATERMARKED



MAXWELL OFFSET

TUB-SIZED

THE MAXWELL PAPER COMPANY, FRANKLIN, OHIO

M A X W E L L I S M A D E W E L L



MAXWELL BOND Envelopes, *greatly improved*, NEW WATERMARK,
now made under our own management by our affiliated subsidiary
DAYTON ENVELOPE COMPANY, DAYTON, OHIO

PRINTING DEVELOPS NEW FRONTIERS

Series of 1937—Published Bi-monthly

(A continuation of a Series of 12 Informative Booklets, published during 1936.)

TRAVEL RECREATION & VACATION



Printing develops new frontiers

Copies are available through your Westvaco Merchant

This Booklet illustrates and describes case studies selected from numerous recent pieces of printed advertising. With each example is given the sponsor's own record of results achieved. They prove that markets are always at hand when printing is used to pave the way to them.

WEST VIRGINIA PULP AND PAPER COMPANY

Pinnacle Enamel

"SEEING IS BELIEVING"

In seeking a grade and make of coated paper for a particular job, the printer, who, in the presence of his customer, goes through the old-fashioned gymnastics of holding it up to the light, squinting at it from every angle, moistening it, finally making his solemn recommendation—is as modern in his technique as the advertiser who embarks on an ambitious marketing plan without adequate research, or the surgeon who undertakes a major operation without preliminary X-ray.

All three are apt to later run into considerable embarrassment and difficult explaining, if such unscientific and "hunch" recommendations prove unwise and incorrect.

Westvaco's method of suggesting its coated papers is practical, reliable, conclusive and highly satisfactory to all factors concerned. First of all, halftones and four-color process plates of various screens . . . originally made with no thought of being printed in *Westvaco Inspirations for Printers* . . . are reproduced on a specific Westvaco coated paper. And since "Seeing is believing," what better or more scientific procedure is there for selecting a coated paper?



Westvaco Inspirations for Printers, Number 102, features, among three other grades of Westvaco Papers, PINNACLE ENAMEL 25 x 38-100, which reproduces a variety of compelling four-color process and halftone subjects gathered from many sources.

PINNACLE is Westvaco's No. 1 Printing Enamel—a superfine coated paper manufactured to meet the most exacting tests calling for faithful reproduction of fine screen halftones and process color work. Its flawless surface, brilliant color and proven reliability of performance commend it to the printer as the preeminent coated book.

"Seeing is believing"—Ask your Westvaco Merchant for copies of *Inspirations No. 102* and note for yourself the outstanding qualities of PINNACLE ENAMEL.

WEST VIRGINIA PULP AND PAPER COMPANY

DISTRIBUTORS OF WESTVACO MILL BRAND PAPERS

- AKRON, OHIO. The Union Paper & Twine Co.,
31 North Summit Street
- ATLANTA, GA. S. P. Richards Paper Company,
166-170 Central Avenue, S.W.
- AUGUSTA, ME. The Arnold-Roberts Company
- BALTIMORE, MARYLAND. Bradley-Reese Co.,
308 West Pratt Street
- BIRMINGHAM, ALA. Graham Paper Company,
1726 Avenue B
- BOSTON, MASS. The Arnold-Roberts Company,
58 High Street
- BUFFALO, N. Y. The Union Paper & Twine Co.,
713 Brisbane Building
- CHICAGO, ILL. West Virginia Pulp & Paper Co.,
35 East Wacker Drive
- CINCINNATI, OHIO. The Chatfield Paper Corporation,
Third, Plum and Pearl Streets
- CLEVELAND, OHIO. The Union Paper & Twine Co.,
116-128 St. Clair Avenue, N.W.
- DALLAS, TEXAS. Graham Paper Company,
302-306 North Market Street
- DES MOINES, IOWA. Carpenter Paper Co. of Iowa,
106-112 Seventh Street Viaduct
- DETROIT, MICH. The Union Paper & Twine Co.,
551 East Fort Street
- EL PASO, TEXAS. Graham Paper Company,
201-203 Anthony Street
- ERIE, PA. The Union Paper & Twine Co.,
358 W. 7th Street
- HARTFORD, CONN. The Arnold-Roberts Company,
125 Trumbull Street
- HONOLULU, T. H. Theo. H. Davies & Co., Ltd.
- HOUSTON, TEXAS. Graham Paper Company,
1401 Sterrett Street
- KANSAS CITY, MO. Graham Paper Company,
332 West Sixth Street Traffic Way
- LINCOLN, NEBRASKA. Carpenter Paper Co.,
800 "O" Street
- LOS ANGELES, CAL. Carpenter Paper Company
of California, 6931 Stanford Avenue
- MEMPHIS, TENN. Graham Paper Company,
345 South Front Street
- MILWAUKEE, WIS. W. J. Herrmann, Inc.,
1319 North Third Street
- MINNEAPOLIS, MINN. Graham Paper Company,
607 Washington Avenue, South
- MONTGOMERY, ALA. S. P. Richards Paper Co.,
531 North Lawrence Street
- NASHVILLE, TENN. Graham Paper Company,
222 Second Avenue, North
- NEW HAVEN, CONN. The Arnold-Roberts Company,
147-151 East Street
- NEW ORLEANS, LA. Graham Paper Company,
222 South Peters Street
- NEW YORK, N. Y. M. M. Elish & Co., Inc.,
29 Beekman Street
- NEW YORK, N. Y. The Seymour Paper Company, Inc.,
220 West Nineteenth Street
- NEW YORK, N. Y. West Virginia Pulp & Paper Co.,
230 Park Avenue
- OKLAHOMA CITY, OKLA. Graham Paper Company,
106-108 East California Avenue
- OMAHA, NEBRASKA. Carpenter Paper Company,
Ninth and Harney Streets
- PHILADELPHIA, PA. West Virginia Pulp & Paper Co.,
Public Ledger Building
- PITTSBURGH, PA. The Chatfield & Woods Co. of
Pennsylvania, Second and Liberty Avenues
- PROVIDENCE, R. I. The Arnold-Roberts Company,
266 South Water Street
- RICHMOND, VA. Richmond Paper Co., Inc.,
201 Governor Street
- ST. LOUIS, MISSOURI. Graham Paper Company,
1014-1030 Spruce Street
- SAN ANTONIO, TEX. Graham Paper Company,
130 Graham Street
- SAN FRANCISCO, CAL. West Virginia Pulp & Paper Co.,
503 Market Street
- SIOUX CITY, IOWA. Carpenter Paper Company
of Sioux City, 205-209 Pearl Street
- SPRINGFIELD, MASS. The Arnold-Roberts Company,
168 Bridge Street
- WASHINGTON, D. C. R. P. Andrews Paper Co.,
First and H Streets, S. E.
- WICHITA, KANSAS. Graham Paper Company,
117-121 North Water Street

EXPORT AGENTS: American Paper Exports, Inc.,
75 West Street, New York, N. Y.

Buyers' Guide

List your products in the Buyers' Guide at economical rates.

This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic arts manufacturers

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "Figuring Printing Costs" and "Bookkeeping for Printers."

Bronzing Machines

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Business Cards (Perfumed)

TERRITORY NOW OPEN, new Hollywood styles, lithographed. Samples free. HOLLYWOOD NOVELTY CO., 762 S. San Pedro St., Los Angeles, Cal.

Calendars

WHOLESALE calendars to printers. Complete line. Do your own imprinting. Retail and wholesale prices furnished with samples. FLEMING CALENDAR CO., 6543 Cottage Grove Ave., Chicago, Ill.

Calendars and Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Camera Bellows

UNITED CAMERA CO., INC., Bellows made to order for all types of photoengravers' cameras, 1515 Belmont Ave., Chicago, Ill.

Composing-Room Equipment For Sale

GET MONEY for old, idle equipment—highest prices paid. We buy, sell fonts, molds, magazines, etc. MONTGOMERY & BACON, Towanda, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS.—See Typefounders.

Ensels

CARDBOARD EASELS for all Display Signs. Samples and prices on request. STAND PAT EASEL CORPORATION, 66-68 Canal St., Lyons, New York.

Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Dr., Chicago, Ill.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

Embossing Composition

STEWART'S EMBOSHING BOARD—Easy to use, hardens like iron; 5½ by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

Intertype and Linotype Repair Parts

WILLIAM REID CO., 537 S. La Salle Street, since 1912, will be moved to 2271 Clybourn Avenue by May 1st, phone: Diversey 3766. General repair Linotype and Intertype parts, molds, etc.; makers Reid magazine racks, etc. 2271 Clybourn Ave., Chicago.

Knife Grinding Service

THE KELLETT COMPANY, Inc., 525 S. Dearborn St., Chicago. Expert knife grinding, saw filing, cutting sticks, slip powder. Satisfaction guaranteed.

Package Tying Machines

THE BUNN Manual Cross Tie Machine will cross tie labels, mail folders, tickets, etc., very rapidly and tight. B. H. BUNN COMPANY, Vincennes Ave. at 76th Street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

Printers' Supplies

AMERICAN TYPE FOUNDERS.—See Typefounders.

Printing and Embossing Presses

COLUMBIA Offset Presses; K & G label and embossing presses. COLUMBIA PRINTING MACHINERY CORP., 2 Lafayette Street, New York City.

Printing Presses

MILLER PRINTING MACHINERY CO.—Manufacturers of modern single color and two-color flat-bed automatic presses; automatic job presses; Miller Saw-Trimmers in all models. Pittsburgh, Pa.

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS.—See Typefounders.

Saw Trimmers

CASTING BOXES, saws, saw trimmers, routers, rebuilt. Guaranteed. All makes. WE SAVE YOU MONEY. JOHNSON ROLLER RACK CO., Dept. C, Kalamazoo, Michigan.

Stock Cuts

STOCK CUT CATALOG showing thousands of ready made cuts; it is free. Write today. COBB SHINN, 40 Jackson Place, Indianapolis.

Typefounders

AMERICAN TYPE FOUNDERS, type, borders and decorative material of American design. Kelly presses, non-offset Guns, and a complete line of paper cutters, punches, drills, perforators, stitchers, Kimble motors, composing room equipment and a complete line of miscellaneous supplies. Communicate with your nearest branch: Boston, Mass., 270 Congress St.; New York City, 104 E. 25th St.; Philadelphia, Pa., 13th & Cherry Sts.; Baltimore, Md., 109 South Hanover St.; Buffalo, N. Y., 327 Washington St.; Pittsburgh, Pa., 405 Penn Ave.; Cleveland, Ohio, 1231 Superior Ave.; Cincinnati, Ohio, 6th and Sycamore Sts.; Atlanta, Ga., 192 Central Ave., S. W.; Chicago, Ill., 519 W. Monroe St.; Detroit, Mich., 557 W. Larned St.; Washington, D. C., 1224 "H" St., N. W.; St. Louis, Mo., 2135 Pine St.; Milwaukee, Wis., 737 N. Van Buren St.; Minneapolis, Minn., 421 Fourth St., S.; Kansas City, Mo., 934 Wyandotte St.; Denver, Colorado, 1351 South St.; Portland, Oregon, 115 S. W. Fourth Ave.; San Francisco, Cal., 500 Howard St.; Seattle, Wash., Western Ave. and Columbia; Dallas, Texas, 600 S. Akard St.; Los Angeles, Cal., 222 S. Los Angeles St.; Des Moines, Iowa, 924 Grand Avenue.

BAUER TYPE FOUNDRY, INC., 235 E. 45th St., New York, producers of Futura, Bernhard, Lucian, Bernhard Cursive, Bauer Bodoni, Trafton Script, Weiss, Beton, Corvinus and Gillies. Stocked with: Machine Composition Co., 470 Atlantic Ave., Boston, Mass.; Emile Riehl & Sons, 18 N. Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 E. 22d St., Cleveland, Ohio; Turner Type Founders Co., 633 Plymouth Court, Chicago, Ill.; Turner Type Founders Co., 516 W. Congress St., Detroit, Mich.; Mackenzie & Harris, Inc., 653 Folsom St., San Francisco, Cal. Representatives without stock: The J. C. Niner Co., 26 S. Gay St., Baltimore, Md.; James H. Holt, 261 Court St., Memphis, Tenn.; C. I. Johnson Mfg. Co., 51-53 Kellogg Blvd. E., St. Paul, Minn.; Seth Thornton, 606 Broadway, Kansas City, Mo.; Studebaker Composition Co., 117 N. Emporia, Wichita, Kansas; Lance Company Printers' Supplies, 1300 Young St., Dallas, Texas; William E. Barclay, 509 Chestnut St., St. Louis, Mo.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 228 E. 45th St., New York, headquarters for European types, Goudy Village types and composing supplies. Representatives in principal cities.

O. K. LIGHT TYPE FOUNDRY, 910 West Van Buren St., Chicago. Attractive Sales Plan for dealers everywhere. Write for territory.

Wire

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.



ART STUDIO EQUIPMENT

Manufacturers of the most complete line of Artists' Air-brushes and Equipment. Ideal for the Designer, Portrait Artist, Illustrator, Retoucher and Sign Painter. Send for descriptive Art Bulletin.



SAVE MORE TIME, MATERIAL AND MONEY WITH Paasche "NO-OFFSET" Process EQUIPMENT



A fully ventilated line system installation. For 4 or 40 presses—removes all impure air insuring the best possible working conditions. All presses supplied with solution from a single storage tank and a unified compressed air system—saves space, saves money and simplifies operation.

Paasche Equipment is most advanced in design because of the extra years of work put into it. This company pioneered the original No-Offset Process. That means problems in preventing ink offset and eliminating slipsheeting were met and overcome far in advance of recent experiments. The result is many refinements of operation which show up in daily use.

For fast, even coverage—uniform separation of sheets—all 'round low cost high grade production—specify Paasche No-Offset Equipment.

Paasche Airbrush Co.

1905 Diversey Parkway, Chicago

Please Mention The INLAND PRINTER When Writing to Advertisers

AMERICAN
PONY BOY STANDARD
 654321 123456

PONY BOY—SMALLEST STOCK MACHINE MADE
 5 WHEELS 6 WHEELS
\$12⁰⁰ **\$14⁰⁰**

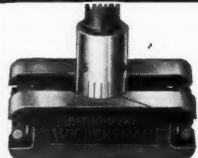
In Stock and for Sale by All Branches
AMERICAN TYPE FOUNDERS
AMERICAN NUMBERING MACHINE CO.
 BROOKLYN, N. Y. CHICAGO, ILL.
 MAIN OFFICE BRANCH

TI-PI

Reg. U. S. Pat. Off. No. 314445.

Write on your company letterhead for sample, prices and full information.
TI-PI COMPANY, 204 DAVIDSON BLDG., KANSAS CITY, MO.

THE BEST QUOIN
For Every Purpose
Over 13,000,000 Sold
 Samuel Stephens and Wickersham
 Quoin Company
 174 Fort-Hill Square, Boston, Mass., U.S.A.



STEREOQUIP your plant with
RELIABLE MAT MOLDING
 and **CASTING UNITS**. Cut composition
 costs—run more than
 one up, file
 the mat.



A size for every shop
 Sold by
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 and all responsible dealers
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STEREOTYPE EQUIPMENT CO.
 3628-30 Lincoln Ave. CHICAGO
 Pioneer Builders of Modern Stereotype Equipment

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HARD FOUNDRY TYPE—POINT BODY—
POINT SET—ORDER TODAY
STERLING TYPE FOUNDRY
 Vermontville, Michigan, U.S.A.

Practical
BOOKS
about
PRINTING
and the
ALLIED TRADES

Send for this catalog today
 IT IS FREE

THE INLAND PRINTER CO.
 205 W. WACKER DRIVE
 CHICAGO, ILL.

GROVE'S
Gauge Pins and Grippers
for PLATEN PRESSES
"No-Slip" Gauge Pin



Clasps vise-like to the tympan, making
 slipping impossible—is quickly attached
 and no cutting nor mutilation of tympan
 sheet, \$1.00 per dozen.

*Lowest Price, Strongest, Most Durable Pins
 and Grippers on the Market*
Order from Your Dealer or Direct
JACOB R. GROVE CO.
 3708 Fulton St., N.W., Washington, D.C.

"Glider"



TRIMOSAW
 Write for the
 Descriptive
 Literature
Samuel Stephens
 Publisher
 Telephone, Chicago, U.S.A.

**OVERLAY
 KNIVES**

Tested for Quality of Temper

HAVE KEEN EDGE and of much
 flexibility, enabling the operator to
 divide a thin sheet of paper very
 delicately. The blade runs the entire
 length of handle and is of uniform
 temper throughout. Ask knife wears
 covering can be cut away as required.

Price 60c Postpaid

The Inland Printer Co.
 205 W. Wacker Drive, Chicago, Ill.

STEWART'S EMBOSSEING BOARD
Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach to tympan and let press run
 until dry. Sheets 5 3/4 x 9 1/2 inches \$1.25 a dozen, postpaid.
Instructions with each package.

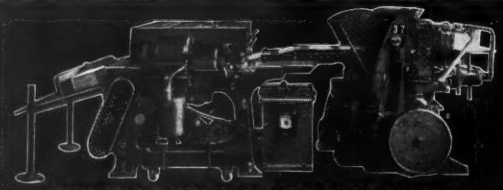
THE INLAND PRINTER COMPANY
 205 W. Wacker Drive, Chicago, Illinois

VELLUMS and FABRICS

For Commercial Printers
 Lithographers, Engravers, Novelty Manufacturers,
 Blue Printers

Send for samples and prices in sheets or rolls
 Manufactured by
WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila., Pa.

**AUTOMATIC
 BRONZING**
High-Speed
**The MILWAUKEE
 BRONZER**
 FOR ALL PRESSES



SHOWING BRONZER WITH MIEHLE VERTICAL PRESS

**THE ORIGINAL
 STRAIGHTLINE
 BRONZER**

Send Today For Bulletin
C. B. HENSCHEL MFG. CO.
 228 W. MINERAL ST.
 MILWAUKEE, WIS.



SEYBOLD

PRECISION

Speed · Accuracy · Safety

ON ALL PAPER CUTTING

SPEED: 35 Cuts Per Minute—Speed is essentially a requirement under lowered cost of operation—Profits depend upon it.

ACCURACY: Hairline Precision Cutting is a distinct asset. Cuts paper in piles six inches high. Reprints because of error are expensive and interfere with profits. Modern high speed automatic presses in order that they may operate successfully and justify their investment cost, paper must be cut accurately.

SAFETY from a humane viewpoint is understandable—safety is now, however, a matter of legislative requirement under state law. The Seybold precision cutter meets these specifications with the advantage of the safety breaking washer, which safeguards the machine as well as the operator.

HARRIS · SEYBOLD · POTTER COMPANY
SEYBOLD DIVISION DAYTON, OHIO

**SALES OFFICES AND SERVICE
DEPARTMENTS CONVENIENTLY
LOCATED AS FOLLOWS:**

New York:
E. P. Lawson Co., Inc.
426-438 West 33rd Street

Chicago:
Chas. N. Stevens Co., Inc.
110-116 W. Harrison Street

Atlanta:
J. H. Schroeter & Bro., Inc.

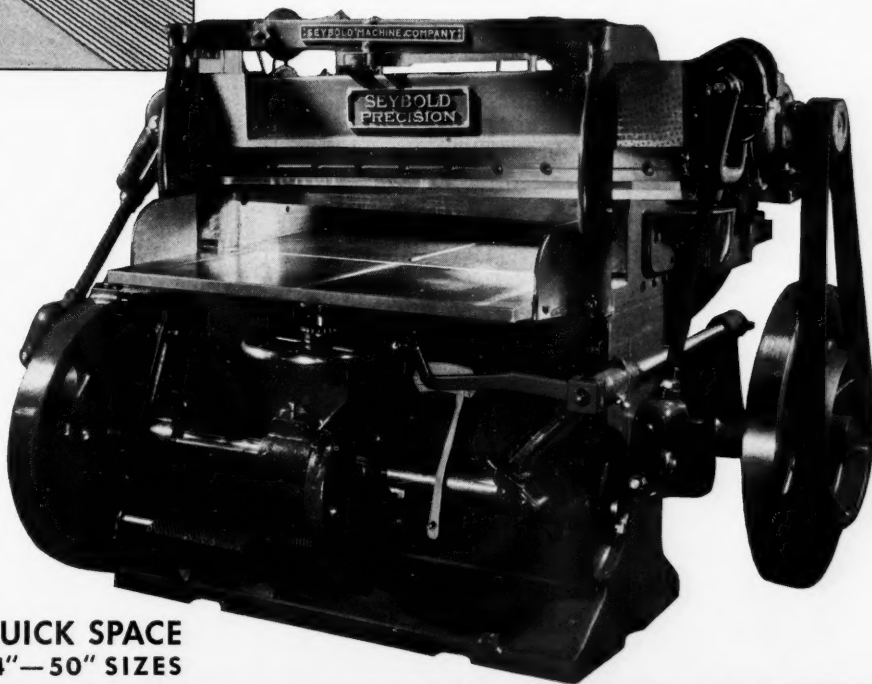
San Francisco, Los Angeles,
Seattle:

Harry W. Brintnall Co.

Dayton:
Seybold Factory

Toronto:
Harris-Seybold-Potter
(Canada) Limited

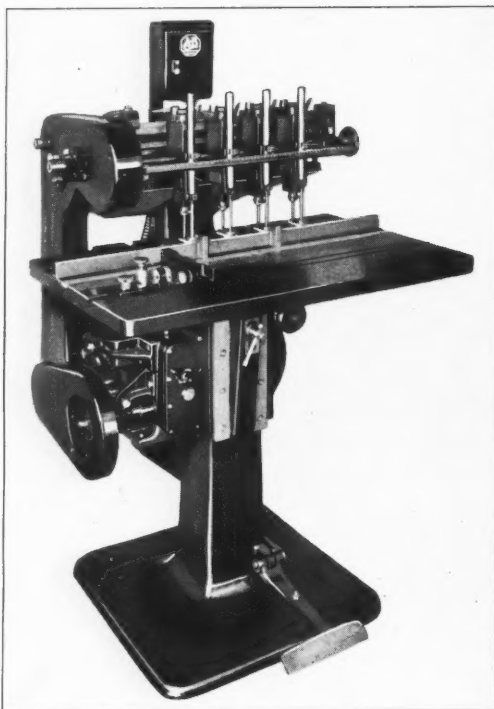
London, England:
Smyth-Horne, Ltd.



Ask about **QUICK SPACE**
on 40"—44"—50" SIZES

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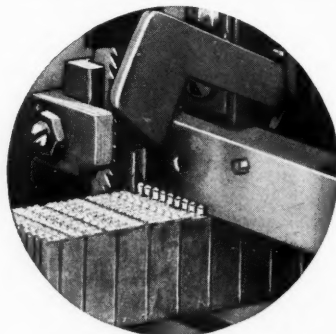


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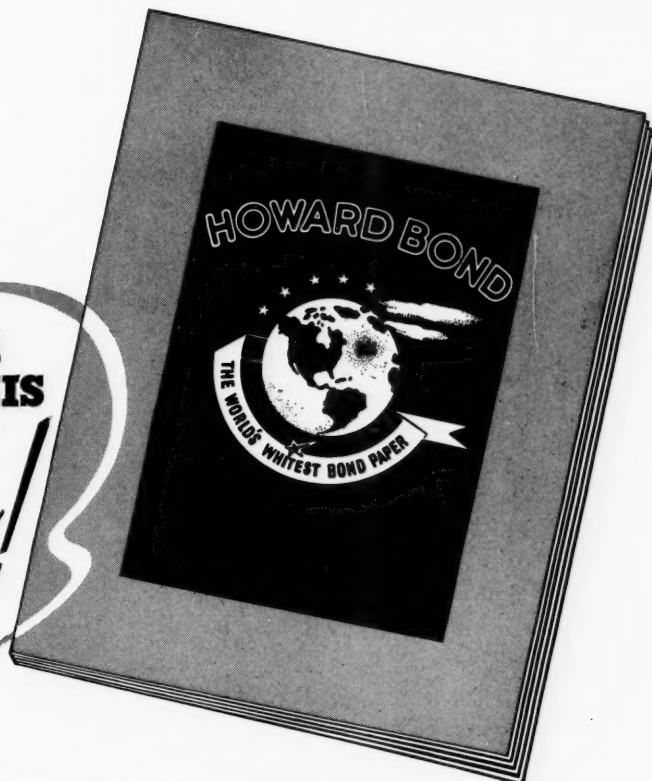
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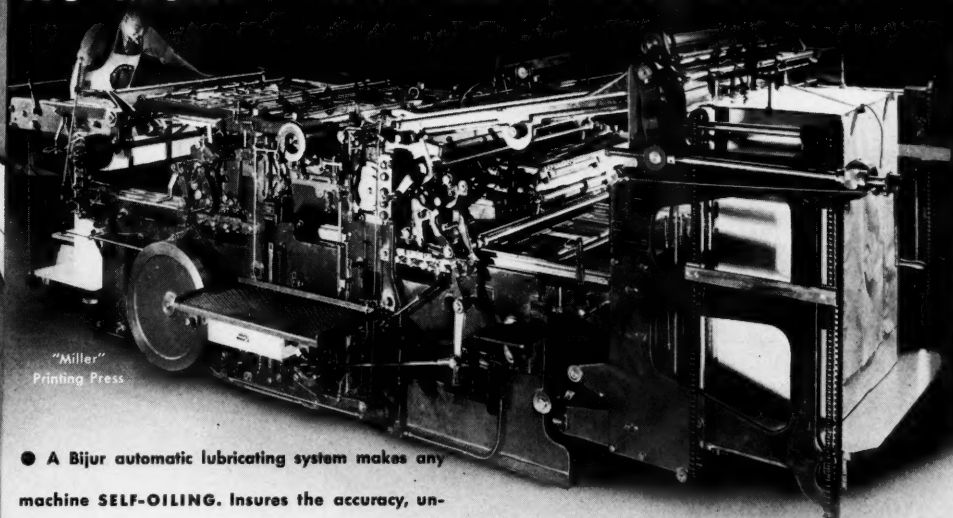
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The Inland Printer

Volume 98
Number 4

January, 1937

The Leading Business and Technical Journal of the World in
the Printing and Allied Industries • J. L. FRAZIER, Editor

LEADING ARTICLES IN THIS ISSUE

	PAGE
A Jolly Good Show at Olympia!	19
The Next NRA	25
Rush Upsets Language Applectart	28
How Can I Become a Printing Engineer?	29
Inks for Bond and Ledger Papers	30
Printer Will Do It Much Better	33
Library and Demonstration Rooms Used	60
The Birth of Typography	61
Color Increase for News Pages	64

REGULAR DEPARTMENTS

	PAGE
House-Organ Parade	34
Specimen Review	37
Editorial	44
The Proofroom	47
Monthly Mailing Piece	50
Printing Around the World	52
Typographic Clinic	53
The Pressroom	57
I. P. Brevities	65
The Month's News	66

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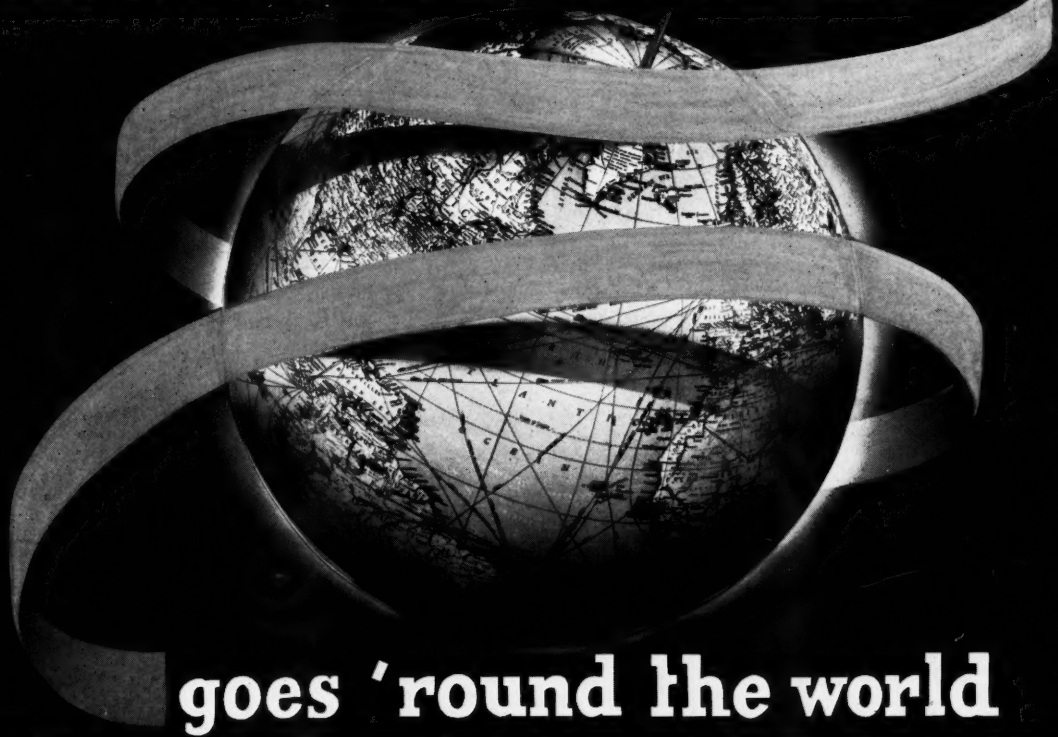
Advertisers In This Issue

Name	Page
American Numbering Machine Co.	86
American Type Founders	35-36
Bauer Type Foundry	14
Beckett Paper Co.	8
Bijur Lubricating Corp.	91
Brandtjen & Kluge, Inc.	77
Brock & Rankin	90
Challenge Machinery Co.	16
Chandler & Price Co.	78
Cottrell, C. B., & Sons Co.	13
Craftsman Line-up Table Corp.	78
Cromwell Paper Co.	cover
Dayton Rubber Mfg. Co.	cover
DeVilbiss Co.	7
Dexter Folder Co.	11
Embossograph Process Co.	80
Engdahl Bindery	90
Force, Wm. A., & Co., Inc.	78
G. E. Vapor Lamp Co.	79
General Electric Co.	15
Gilbert Paper Co.	10
Goes Lithographing Co.	90
Griffiths, John, Co.	90
Grove, Jacob R., Co.	86
Hacker Mfg. Co.	90
Hammermill Paper Co.	75
Hammond Machinery Builders	86
Harris Seybold Potter Co.	2
Henschel, C. B., Mfg. Co.	86
Hoe, R., & Co.	90
Hood-Falco Corp.	74
Howard Paper Co.	89
International Trade Composition Ass'n.	5
Intertype Corp.	cover
Kimberly-Clark Corp.	3
Kimble Electric Co.	88
Lanston Monotype Machine Co.	9
Ludlow Typograph Co.	1
M. & L. Type Foundry	78
Maxwell Paper Co.	81
Megill, Edw. L., Co.	74
Mergenthaler Linotype Co.	73
Mid-States Gummed Paper Co.	91
New Era Mfg. Co.	90
Nygren-Dahly Co.	88
Paasche Airbrush Co.	85
Printing Machinery Co.	80
Process Rubber Plate Co.	80
Rising Paper Co.	6
Rouse, H. B., & Co.	88
Seybold Machine Co.	87
Stephens & Wickersham Quoin Co.	86
Stereotype Equipment Co.	86
Sterling Type Foundry	86
Superior Engraving Co.	76
Swigart Paper Co.	73
Tarrant, Jack, School of Estimating	80
Ti-Pi Co.	26
Type & Press of Illinois	80
U. S. Electrical Motors, Inc.	12
Vandercook & Sons	74
Want Advertisements	74
Webendorfer-Wills Co.	4
West Va. Pulp & Paper Co.	82-83
Wetter Numbering Machine Co.	90
Williams, Brown & Earle	86

This Advertisers Index is carefully checked for accuracy but no responsibility can be assumed for any omissions.

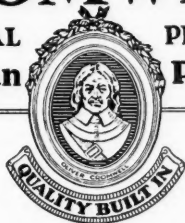
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